

SINGER

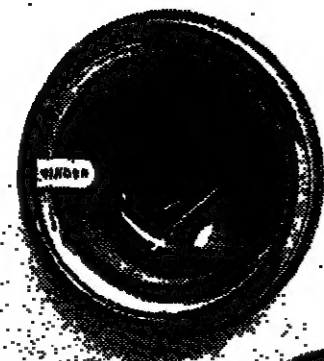
All the latest and best Singer models are now available (tax free) for new immigrants in Israel.

And that means now.

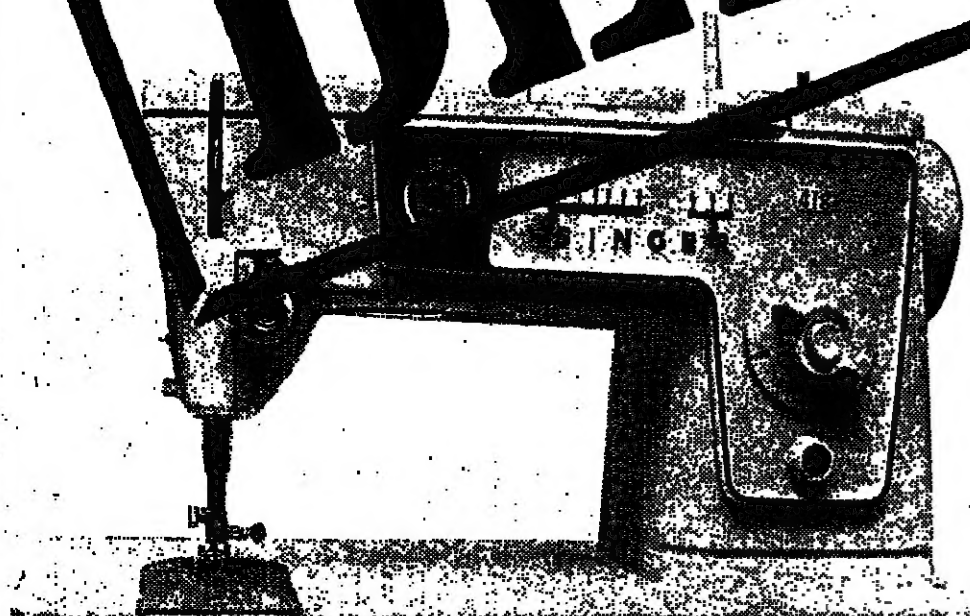
We have innovated an express delivery service to satisfy the constant demand for Singer products.

So you can have one of those famous sewing machines quietly purring out beautiful fashion work for you, now, and quietly saving you a small fortune on clothes. Now.

And you can have one of our superb new washing machines, the most modern on the market. Now.



EXPRESS DELIVERY



SINGER sewing machines came first in the 1973 Popularity Poll.

When you get a Singer model, you also get full on-the-spot instructions and a complete check-up of the model while you watch, to make sure everything is OK.

Singer certificates of guarantee are valid only if goods have been ordered through a local authorized Singer dealer.

There is a large line of models to choose from, at prices to suit every pocket.

You would like to know more? So, come along to our showrooms, or visit an authorized Singer dealer.

(We will be glad to give you a list of addresses) and do it the way we do our deliveries.

Right now.

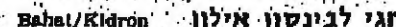
Singer Showrooms:

14 Reh. Karlbach, Tel Aviv • 53 Sd. Hameginim, Haifa

THE JERUSALEM
POST
MAGAZINE



سinger

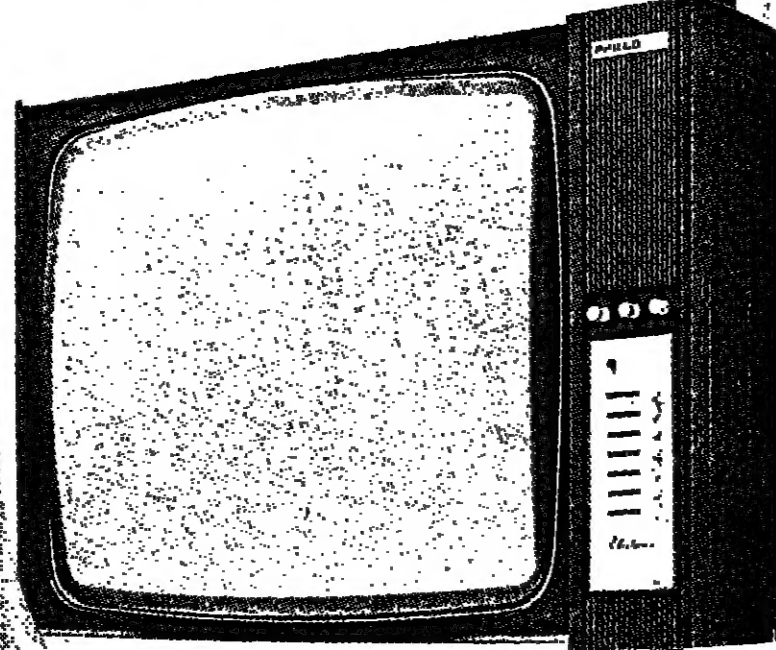


THE JERUSALEM POST MAGAZINE

SPECIAL OFFER
To celebrate PHILCO'S
80 years
of dedication to quality & service

PHILCO T.V. SET 24"

**FOR
IL 1795 only**



This special offer ends on
May 7, 1973 - Israel's 25th Independence Day.
Buy your T.V. set now and you too will
enjoy a Philco T.V. set.

PHILCO
WORLD WIDE QUALITY PRODUCTS



Whose voice did Mrs. Meir hear before she changed her mind on land sales in the area? Not Mr. Sisco's, through Ambassador Simha Dinitz, but rather Mr. Sapir's. (Rubinger, Hader)



THE Knesset's winter session has ended, and there is only the short summer session left of the life of the Seventh Knesset. Speaker Yeshayahu observed in an interview on Wednesday that things had been a little heated, but that was to be expected as we move nearer to the elections. He thought that changes in the election system should be introduced earlier on in the life of a Knesset, when they would engender less heat. Are there to be more changes? The present system is not particularly satisfactory. It has given us a House of one large, one medium and one small party — the Alignment, Gahal, and the National Religious respectively, nine parties with four or fewer members in the Knesset, and three members who left their parties in the course of the session, continuing to circulate as lone planets in space.

Despite the fireworks and ill-feeling engendered by the deHont amendment to the election law last week, the change will not necessarily be crucial. The policy splits out deep inside the Alignment, between Histadrut Secretary General Ben-Aharon and Finance Minister Sapir on the one hand, and between Defence Minister Dayan and Mr. Sapir on the other, and several more, and optimists in other parties say it is simply not possible to formulate a party platform acceptable to all of them. This party of many splits and many mergers has long since devised a formula of the "we will fight inflation while at the same time assuring maximum wage increments" type, which allows all members to place the emphasis where they wish. In any case the proportion of voters who study platforms in order to make their choice is small, and the number of those who change their affiliation because of a change in the platform is even smaller. If prices do not go up too much the Alignment may come away from the elections with a majority for the first time, if a very narrow one. After 25 years of Mapai-led elections, it would not make all that much difference, at least to begin with. At this stage, it is the tug-of-war inside the Alignment that is crucial, with both policies and personalities pitted against each other in a struggle that will affect the future of the nation much more than the degree of influence to be wielded in the government by the N.R.P. and the Independent Liberals, Labour's traditional coalition partners.

EVERY issue that is raised is increasingly coloured by this conflict. Tuesday's no-confidence motions in connection with the authorization of land purchases in the areas was a case in point. Nobody in their senses who has watched Premier Golda Meir in action could really believe that word from Assistant Secretary of State Sisco to Ambassador Dinitz, and a phone call from Dinitz to Mrs. Meir would cause her to change her mind on an issue of importance to Israel. Any lingering doubts on the subject would have been shrivelled up and swept away by her icy scorn on the subject — expressed without any fear of wounding Mr. Sisco's feelings.

But Mrs. Meir did change her mind overnight, she said so. She

said she had given Justice Minister Shapiro and Mr. Dayan reason to believe that she would support their proposal that land sales in the area should be examined and approved where they were suitable. If it was not Mr. Sisco, it is a fair guess that it must have been Mr. Sapir who caused her to change her mind, by pointing out that most of the proposed purchases were for development or direct re-sale, for profit, that is, and not for the use of the purchaser. It was pointed out during the debate that Tel Aviv and Netanya had also been built with the aid of, or despite, the land speculators, but that is not much of an argument. Land speculation has been one of the curses of Israel, for it has made land and housing too expensive for our modest earning scales, and created the chief single cause of discontent and social inequality.

There has been a veritable frenzy of effort to buy land during the past month, since reports began to circulate that the Justice Minister was considering the legalizing of certain types of purchases. To win Mrs. Meir over, Mr. Sapir possibly only had to argue that the speculators would make the available land too expensive for public housing. Yet Mr. Sapir has learnt to live with public housing companies that include inflated land prices in their calculations. Or he may have decided that Mr. Dayan had picked an unwise issue for public debate and that this opportunity was not to be missed. After all, the government could easily have taken a decision on principle that land sales would be validated under specific conditions and approved only a minimum of cases, or even no cases at all, and avoided the public debate.

THE Gahal and Free Centre no confidence motions rejected the profit motive, and pleaded for the right of the Israeli to live or buy land on the other side of the "Green Line" that resulted from the war in 1948, and was never recognized as a border by any Arab state. The note of terrible pathos in Mr. Begin's speech seemed particularly misplaced on the afternoon after the devastating raid on the terrorist headquarters in Beirut. Mr. Begin (Gahal) has a fixation on the period of the British Mandate, when he headed an active organization, and seems sometimes to forget that the situation of the Israeli has changed very radically since that time.

Reports from Beirut Mrs. Meir rested her head in her hands much of the time and sounded weary when she replied. It seemed a reasonable speculation that she had spent most of the night hearing progress reports from the Beirut front, and that she had waited up to hear that all the men had returned, and now could not put out of mind the fact that two had returned only to succumb to their wounds.

Mr. Dayan had leaned back in his chair and been frankly asleep for part of the session. When the various speakers began by praising the extraordinary planning and precision of the attack, he listened with bowed head. He suddenly came to life when Mr. Meir Wilner said that the "Green

Lea Ben Dor's
Parliamentary
Report

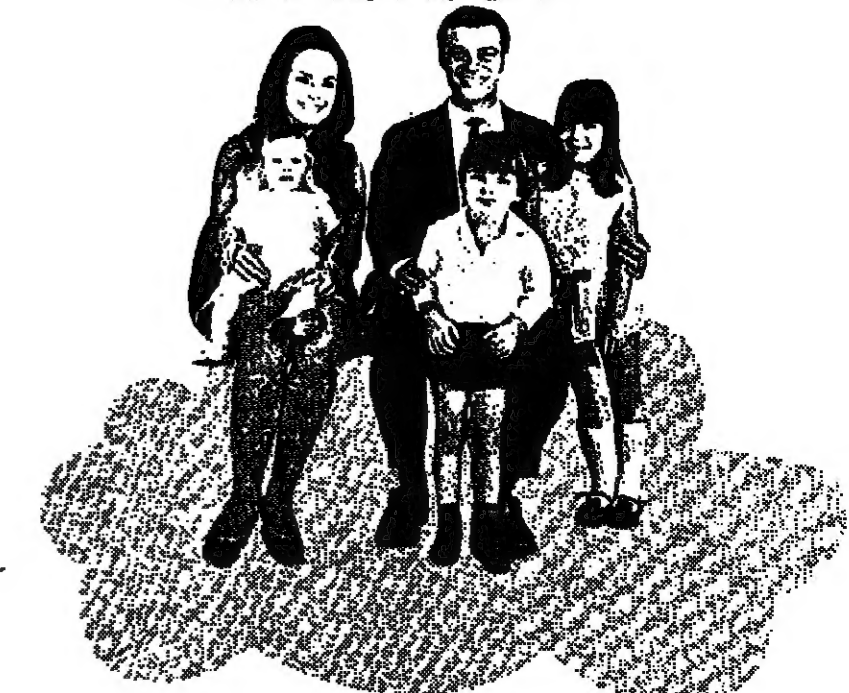


NO PARTIES IN THE ARMY

Mr. Wilner: ...It destroys the sovereign right of states and is against international law....
Mr. Dayan: (scornfully) Uzis!

organization in Israel that is wholly non-party, served by and serving the whole nation. It should be remembered occasionally that this was the work of David Ben-Gurion, who broke up Labour's treasured Palmach units as ruthlessly as the dissidents' military groups, despite bitter attack and criticism. But for his foresight, where should we be today? And if the whole crucial area of defence can be taken out of party politics, then perhaps the equally crucial area of defence government on its action. One can scarcely overlook the fact that the army is the only out rival party leaders?

THE COOLEST "VILLA" IN ISRAEL



PENTHOUSE

Ride high in the luxury of a Naveh Avivim Duplex Penthouse. Duplex Penthouses are now available in the newest buildings going up in Naveh Avivim, Tel Aviv's exclusive suburb. Naveh's unique features, careful planning and meticulous attention to detail are all evident in these luxury "Villas" in the sky. In addition, Naveh still offers a limited selection of luxury apartments and penthouses:

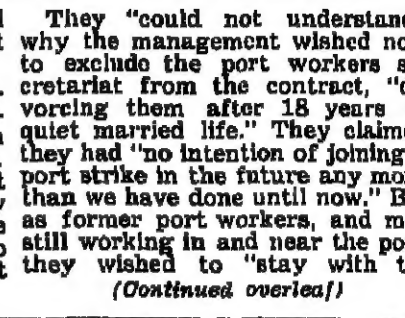
★ Naveh Avivim (4 bedrooms),
★ Ramat Naveh (3½ bedrooms):

NAVEH AVIVIM
NAVEH Construction Co. Ltd.
A subsidiary of Property and Building Corp. Ltd.
53 Rehov Arlozoroff, Tel Aviv, tel. 240122, code 62646.
Office hours: Sunday, Monday, Tuesday, Thursday, 8 a.m. to 1 p.m., 4 p.m. to 6 p.m.
Wednesday, Friday, 8 a.m. to 1 p.m.



Helena Rubinstein

Strife at the silo



Why Would You Want A Regular Television When There is A



THE INTERNATIONAL ERA OF
TADIRAN
(ISRAEL ELECTRONICS INDUSTRIES) LTD

سورة الفاتحة

(Continued from previous page)

dockers" and feared that, once the representation clause was deleted, "in time we'll lose our linkage to the dockers' pay scales and be annexed to some other union, for instance the (much lower paid) food workers."

I pointed out that Dr. Hecht had publicly stated his willingness to give them a written undertaking that they would remain linked to the port pay scales "until the year 2,001" when, under the silo concession, the enterprise automatically passes to Government ownership.

"Look, we are simple people. Most of us hardly completed primary school, and if Dr. Hecht wants so much to change the status quo we fear there must be some motive that augurs no good for our future. For him it's prestige, for us it's our future. We don't tell him whether or not to stay with the Manufacturers' Association, and he shouldn't tell us how to organize."

No, the Council's assurance that their pay link would not be affected did not reassure them either. Didn't they have enough faith in Dr. Hecht's word?

"Doesn't he have faith in ours, that we won't strike with the port workers? Why this sudden demand for a change?" they countered.

We had reached a dead end. Did they have any complaints against the management?

"It's true that there are not many places with such good conditions as Dagon. But we get good pay for good work, for hard work premiums and for overtime. We don't get any favours, something for nothing," they said.

Could they think of any complaint at all?

"Well, yes. When there are no grain ships, Dagon employs us on maintenance, while our mates in the port sit around doing nothing when there's no ship for them to work."

After a little thought they came up with another one.

"We want a committee room upstairs on the management floor, with windows and a view and not the room we've got in the cellar."

Another pause, and one more complaint.

"Today we got our Pessah present from the management and we had to come and get it. (A cheque for IL40 for each of the 200 employees of the firm.) If you give a present you should bring it, not make you come and get it."

When I expressed the opinion that these complaints were frivolous, they added that they also thought Dr. Hecht was "stubborn" and "listens too much to the management, and doesn't come to see us often enough. They thought he should make a 'gesture' because they could not call of the go-slow and explain to the workers that they had gained nothing but lost their premium pay."

DR. Hecht, 63, sporting what is now a completely white, Van Dyke beard, is a cultured, sophisticated son of a family of grain handlers and transporters who have been in the business in several European countries for over 80 years. Besides running Dagon, and sitting on the boards of a number of European silo companies, he is deeply involved in the university and cultural life of the country. Politically a Revisionist, he considers the silo not just an instrument for grain handling but his own contribution to the economy of Israel and the upbuilding of the country.

He demands and gets absolute devotion to Dagon from his staff and workers, but according to outside observers, tends to be paternalistic in his attitude towards them.

The contract he signed with the Government in 1951, made him personally responsible for the proper and economic functioning of

MASADA

The picture in last week's centrepiece on Masada, described as a Herodian mosaic, is a design on the wall of the Byzantine chapel there.

STRIKE AT THE SILO

the silo, "and I don't intend to renege," he told me. He also demands that the workers honour their contract with him, "and their refusal to submit to arbitration is a violation."

The management would not give up on the representation issue "because we hold that a contract is a contract." They also hold that they are responsible for the proper operation and quality of the work.

"If we feel that we can no longer manage the silo as we think fit, because the committee interferes, we shall go," he stressed. He would never agree to the secretary of the port workers or Mr. Meshulam dictating to the management. He feared that the intention of activating the representation clause was aimed at reinforcing the pressure the port workers could exert in future disputes by calling the Dagon men out on strike as well. "The workers have the Histadrut, and we are absolutely agreeable that the Histadrut decide the issue," he said.

Dr. Hecht had obviously been hurt by the committee's behaviour. "Besides the best pay in the country, I have granted the workers many extra goodwill benefits. But I now realize that I was too good, and there will be a drastic change."

For men in need there is a loan fund with loans of up to IL5,000 interest free, unlinked, repayable over five years. The annual Hanukkah concert for the staff and their families have become famous. Presents, formerly of some useful article, now changed to cheques at the committee's suggestion, are made at Pessah and Rosh Hashana.

Because some employees think that maybe they could earn even more elsewhere in today's labour conditions, he proposed that any worker could get a year's leave of absence to look round for another job, guaranteeing to make up any difference of pay for the year, and at the end of it either to take the man back or pay him full severance pay. This would also have given the management some vacancies for promotions, "because our men don't leave as they do in other places, and everybody's already reached the top rung in his job."

But, "nobody, not one man, took up the offer. Doesn't that prove something?" Dr. Hecht mused.

Pay for rain and dust

On top of these benefits, he had also granted the committee's demand for "rain pay" if it rained during their shift in the open air and "dust pay" bonuses too, "which are unheard of in European silos, where it certainly rains more."

He is fanatical about the silo, "I set out to prove that it is possible to run an efficient plant in Israel, as cheaply and as well as, if not better than, abroad and I have done so." He noted that at the present rate of turnover of 1.5 million tons a year, the silo had the highest rate of exploitation in the world and Dagon's tariffs were from one-half to two-thirds cheaper than was usual in Europe.

This is due to full exploitation, made possible by preventive maintenance. We have not had a serious breakdown in 18 years. We achieve this by precise planning and management, with minute-by-minute control, extremely high automation and constant improvements. I shall keep it that way. If I can't help build Israel with the silo, which is saving the Government IL25m. a year and serves as an example of how a plant should be run, I shall have no further interest in it," he said.

Dagon pays its 200 shareholders, in Israel, Mexico, U.S.A. and Switzerland an annual dividend of only eight per cent. "They kicked at first, calling me a mad Zionist, but they've got used to it and acquiesce now."

With an additional elevator that will double the silo's unloading speed soon coming into

operation, Dr. Hecht looks at Dagon's achievement "only with pride." He knows of no other Israeli plant working at less than European rates, through he is aware that there are a few at the other end of the scale, running up losses of millions.

"But I know that there are quite a few people who are happy at our present trouble. A private enterprise working efficiently, at low cost without labour trouble, while every other price soared and strikes are rampant, was too much for them," he said wryly.

LABOUR Council officials considered the dispute "in the nature of a private war" waged by Mr. Meshulam and the port workers' secretary Yisrael Garber, to give themselves a feeling of power. They thought the two men were "trying to use each other for their own ends." They regarded Mr. Meshulam as a frustrated leader, with only 83

workers to lead and stuck in an admittedly "not very interesting, clean or pleasant, but monotonous job" though highly paid, and Mr. Garber as a figurehead secretary unable to make any move without the agreement of the four separate port workers' committees.

"Together they thought they might be able to shut off the silo at will, or at least have the power to threaten to do so." The officials felt that Dr. Hecht should have taken a tougher line with the workers all along. "Never using the stick, only smothering them with carrots doesn't work in the long run. You get sated even with carrots."

Labour Council secretary Eliezer Molk told me frankly that he believed the Dagon workers were "too pampered. I don't think workers should be showered with benefits. Good pay and fair conditions yes, but additional benefits, such as patriarchy. In time, the workers consider benefits as part

of their conditions. I want Hecht that if an employer ends up by wanting to be a father to his workers, I think he realizes now, right and regrets it."

He thought Dr. Hecht had put his foot down at the moment Mr. Garber appeared to take part in the negotiations. "We would have backed the way, and back his way. But I wish he were less realistic, and that he did not take part in the negotiations. The Council to play the role of a student goes dancing to the Khan Hotel; a diplomat's meeting at the American Club."

Until now, Dr. Hecht has paid off, and he vowed that he had no intention of changing it "drastically" in the future. Now that the is over and negotiations are held over the men's demand represented by the port workers' secretariat, it is to be hoped the shadow over Dagon will have been a passing one, that the enterprise will continue to serve as a model for other rail plants.

do people do in Jerusalem on Friday night? The city is quiet. A few stray young people, a few old men, a few women, are about; in deserted Rehov Yehuda, the pseudo-phones in illuminated Hebrew stand out eerily in the darkness.

One, however, scattered in the capital. A professional, and that he did not take part in the negotiations to the workers by granting benefits that are far and beyond what they could just ask for."

At My Bar three Is-... are greasing the... of commerce by entertain-... American client. What... doing, however, is... mainly among them-... she stares morosely at it.

supermarket cashier... at Mandy's, Jerusa-... and clubs range... from the hyper-up... where ear-splitting... the throes of... to the humid,...

to Soramello, to the ele-... Abu Tor, with its... garden and view of...

lights blink on... the dancers, making... a film run at slow... wild-haired, wild-eyed... keeps up, laughs in... and disappears. At... a shy soldier, Uri... by himself, just an-... There isn't too... here tonight, and... the audience makes... on the dance... undulating around... two boys gyrating... single girl.

Authentic Israeli

tourist party - the... outnumber the men... to Abu Tor to see a... group and hear Galla... sing authentic Israeli... she begins her per-... she says in Hebrew, "I... Israelis in the audience.

something childish and... the request; a cold... in her eye through-... performance. The tourists... the oranges until... the signals. It is time to... the women on the... - the touch is gentle... reading; and they all... obediently to the waiting

Jerusalem's own... - Soramello's Oded... and Abu Tor's Marco Tur-... an enthusiastic about... Dovrat blames the... calm on three illu-... entertainment taxes; the... of Tel Aviv's more

developed attractions; and the... tendency of Jerusalem's rowdies... to take over popular haunts.

WE asked a student climbing... into the Habrow University's... Givat Ram campus over the locked... gate barring the entrance, what... goes on there Friday night. "No-... thing," he called, hurrying off... into the darkness.

Many of the students have gone... home to Tel Aviv for the week-... end; others are dancing at parties... at each other's apartments. Young... married couples may be visiting... Russia, watches attentively; he... each other, the men exchanging... and hinting at their own impend-... career breakthroughs; the... women appraising whatever novel-... ty has been added to the hosts'... home of late.

At the Mini-Sport pinball hall... in Rehov Ben Hillel, Sammy Sa-... adon, the 18-year-old champ, is... slamming and shaking the sides... of the machine to manoeuvre the

On Friday nights, Nissira Mi-... rachi, construction worker, a 40-... year-old Jewish Zorba, makes... merry in East Jerusalem. "I... I like to fill the head with... there to do?"

Some stroll in the darkened streets, others enjoy the family hearth; some let loose in a discotheque, others sit at home and pray on a

Let's see what's on, if not tonight, then after Shabbat.

(Gootler)

Some stroll in the darkened streets, others enjoy the family hearth; some let loose in a discotheque, others sit at home and pray on a

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ



Let's see what's on, if not tonight, then after Shabbat.

(Gootler)

Some stroll in the darkened streets, others enjoy the family hearth; some let loose in a discotheque, others sit at home and pray on a

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

music," he says. "Always, only to go about. Life's good to me. I am happy with my lot."

Tonight, in Azzara Street, East Jerusalem's Times Square, a red-haired young Hassid - he looks about 19 - is walking up and down, peering into the drinking and dancing establishments. But a 23-year-old East Jerusalemite says he never goes near Azzara Street. "I don't see why I should. Since Moslem girls aren't allowed out at night, I've no one to take, unless I happen to meet a tourist."

BACK in West Jerusalem, most people are indoors tonight. Late in the afternoon a Mahane Yehuda grocer has closed up shop and gone home, hoping against hope that tonight he'll be able to quieten his eight children, and get some sleep at last. Hannah, hairdresser at Le Drugstore, has gone to bed early after a long week on her feet. Ya'acov Frankenberg, piano student at the Rubin Academy of Music, is practising four hours tonight - this is the only time he has during the week to rehearse as thoroughly as he wishes for the concert he dreams of giving "some day, I don't know when."

Never leave the house

Esther Milgater, grandmother of three, is settling down with her husband and three newspapers. "Ever since I was a young girl," she says, "I have loved the house on Friday night. I never leave it then."

Dorit Halevy, 6, isn't as enthusiastic about her Friday night at home; she likes to socialize with her friends, but tonight, as on every Friday night, her mother is making her sit down with a book.

Ernest and Adeline Peter, who write books for children, are spending the evening with friends at home. "Our house is more fun than anything in town," they say. And a wizened bookshop owner is also at home, waiting for Sunday to come. "If I went out Friday night," he explains, "I'd have to take my wife."

So the city is quiet tonight, by and large; and no one knows whether it's because of the practical impediments to night life cited by its entertainment entrepreneurs... or because its citizens themselves have come to some unspoken agreement that this is how a Shabbat eve in Jerusalem should be... a factory worker sings Shabbat songs with his family, then goes for a walk in the Old City;... a cafe owner studies Cabala with his rabbi;... and the aged shoeshine man of Rehov Ben Yehuda, seated on a blue silk cushion, shakes his long white beard in wonder when asked how he spends Friday night. "I pray," he says. "What else is there to do?"

Some have entertainment thrust upon them.

(Rubinger)

Some have entertainment thrust upon them.

(Rubinger)

Some have entertainment thrust upon them.

(Rubinger)

Some have entertainment thrust upon them.

(Rubinger)

Some have entertainment thrust upon them.

(Rubinger)

Some have entertainment thrust upon them.

(Rubinger)

Some have entertainment thrust upon them.

(Rubinger)

Some have entertainment thrust upon them.

(Rubinger)

Some have entertainment thrust upon them.

(Rubinger)

Some have entertainment thrust upon them.

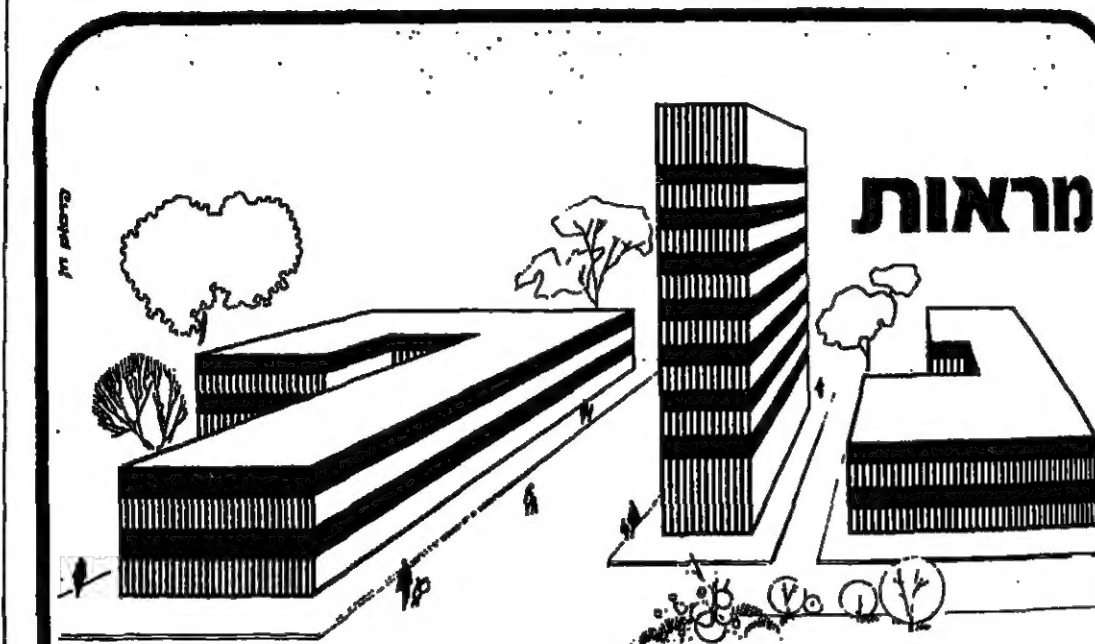
(Rubinger)

Some have entertainment thrust upon them.

(Rubinger)

Some have entertainment thrust upon them.

(Rubinger)



EXCLUSIVE CONDOMINIUM IN PETAH TIKVA

MAROT NOF

The unique construction company with American "know-how" is building 300 apartments, outstanding design, international construction standards, landscaping, children's swimming pool, grass, parking, near shopping,

But, and this is the main thing, individual professional advice given to every client at our office.

MAROT NOF, 7 Rehov Hovevei Zion, Petah Tikva Tel. (03) 807182

MAROT NOF

7 Rehov Hovevei Zion, Petah Tikva Tel. (03) 807182

MAROT NOF

7 Rehov Hovevei Zion, Petah Tikva Tel. (03) 807182

MAROT NOF

7 Rehov Hovevei Zion, Petah Tikva Tel. (03) 807182

MAROT NOF

7 Rehov Hovevei Zion, Petah Tikva Tel. (03) 807182

MAROT NOF

7 Rehov Hovevei Zion, Petah Tikva Tel. (03) 807182

MAROT NOF

7 Rehov Hovevei Zion, Petah Tikva Tel. (03) 807182

MAROT NOF

7 Rehov Hovevei Zion, Petah Tikva Tel. (03) 807182

MAROT NOF

7 Rehov Hovevei Zion, Petah Tikva Tel. (03) 807182

MAROT NOF

7 Rehov Hovevei Zion, Petah Tikva Tel. (03) 807182

MAROT NOF

7 Rehov Hovevei Zion, Petah Tikva Tel. (03) 807182

MAROT NOF

7 Rehov Hovevei Zion, Petah Tikva Tel. (03) 807182

MAROT NOF

7 Rehov Hovevei Zion, Petah Tikva Tel. (03) 807182

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

FRIDAY NIGHT

FRIDAY NIGHT

IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

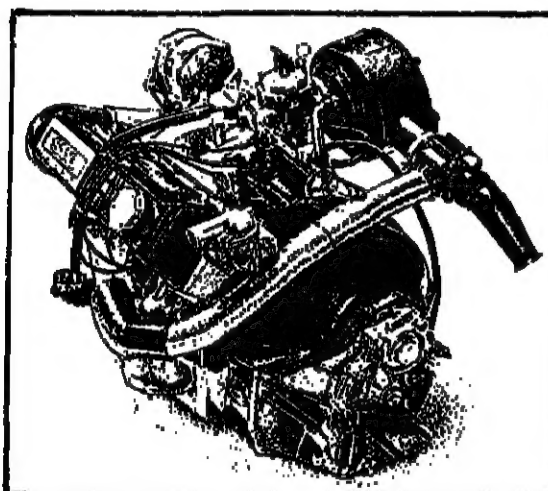
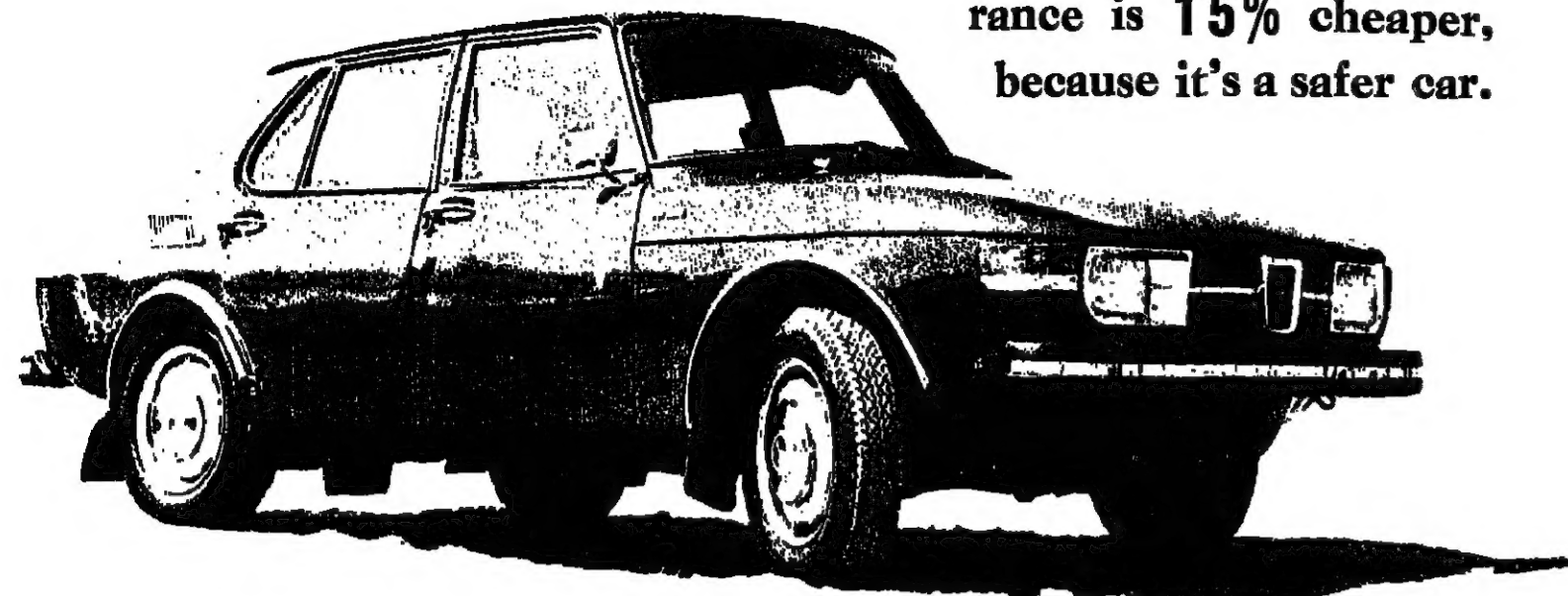
FRIDAY NIGHT

IN JERUSALEM

SAAB 99L 1973

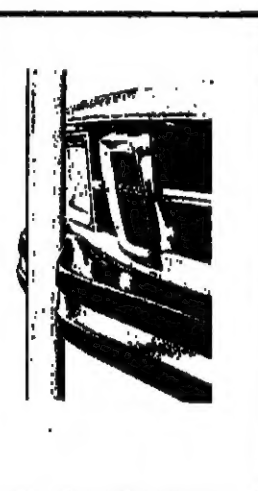
Technically better, more economical, safest.

The SAAB 99 is the only model for which insurance is 15% cheaper, because it's a safer car.

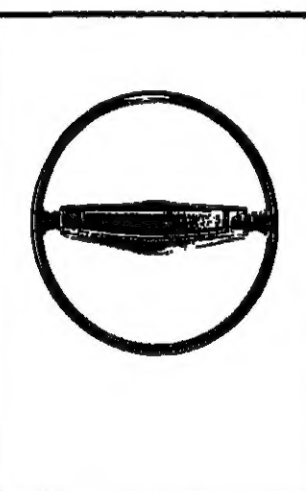


The SAAB 99 has a new 2.0 litre Swedish engine with an overhead camshaft. It develops 95 HP DIN. This capacity gives it high acceleration, and ensures adequate power for overtaking.

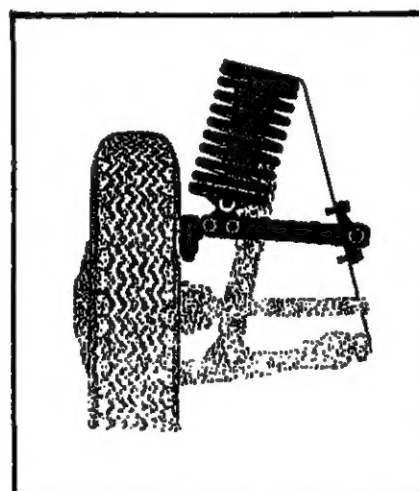
The modern conception of the SAAB engine ensures high running economy. The engine has been adapted for 94 octane petrol. The engine oil needs to be changed and routine maintenance carried out, every 10,000 kilometres. We can also supply the well known 1.85 litre engine, which has all the above advantages.



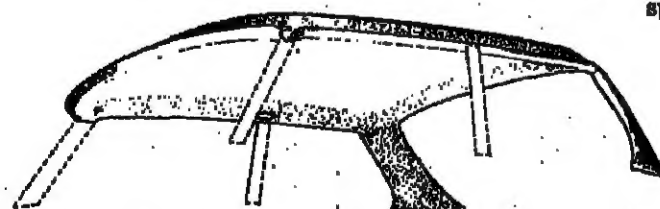
THE SAAB BUMPERS
This is the first car to meet the new American Safety Standards. The bumpers are made to absorb any shock received with the car travelling at 5 m.p.h. No damage will be caused to any part of the car. Both the front and rear bumpers are built to these special standards.



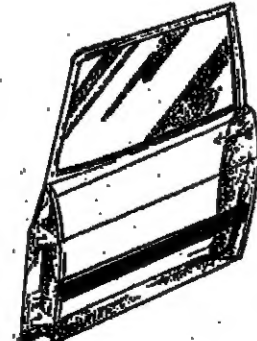
The SAAB 99, the safe car, has front-wheel drive. In this day and age, there is no need to explain how much this contributes to stability on curves and at higher speeds. With front wheel drive, the steering is stable and accurate, and it is easy to turn the steering wheel.



THE FRONT SPRINGS ARE MOUNTED ON THE AXLE
In order to impart stability to the car and increase convenience, the SAAB 99 has been fitted with front springs mounted on the axle, an arrangement similar to that used by Ferrari — one of the best systems available.



DOUBLE ROOF
The double roof has a steel layer and a fiberglass reinforcing layer, which also serves to insulate the car. It guards the driver's head, and gives protection from the sun on very hot days. The roof is also reinforced at the sides, and is made to take shocks from below and from the side. One of Israel's well known automobile engineers had good reason to say: "If I have to be involved in an accident, I prefer to be in a Saab at the time."



REINFORCED DOORS
Steel reinforcements, 5 cm. high and 2.5 cm. thick, have been mounted in the doors, in order to protect you in the event of a collision from the side. The back doors have child-proof locks.

The SAAB 99 is the only car in Israel for which a 15% discount is given on insurance - because it's the safest car.

Call on us and ask for a demonstration drive.

H A I F A: Shaar Lamitratz (km. 4 1/2) Rehov Bar Yehuda, Tel. 283486
Kochav Shavit, 87 Rehov Ha'armel, Tel. 528997
BEERSHEVA: SaabNegov, 7 Derech Hebron, Tel. 2554

LEONCARS, 29 Reh. Carlebach, Tel Aviv, Tel. 284897, 283771

'Apostle to the Christians' explains: IT'S THE SPIRIT OF ISRAEL THAT REALLY MATTERS

Zionism is a new form of anti-Semitism, sometimes called "anti-Semitism not," declares Claude Duvernoy, who has lived in several countries and is a leading authority on the cause of Israel to Christians.

Protestant theologian of the 19th century, he immigrated to Israel 11 years ago and three years became an Israeli.

It is very significant that he refuses to recognize the existence of Israel, and has not taken one really serious step in regard to the state.

World Council of Churches with its headquarters in Geneva represents most of the Churches, has shown a negative attitude. They are dominated by the concept of a result of a teaching by the Jews that the Jews have no right to exist. There is still the idea that they should all be converted.

Both Jesus and Paul said that the synagogue would be the time of the redemption. Whenever Christians, I explain this, it is like a revelation to me. Propaganda is today very much on the mind of the world. It ignores the metaphysical right to exist, which is the important argument of all.

He had both positive and negative reactions from Christians and non-Jews. They experience a psychological shock to meet a French-born Jew in Israel, and find it hard to accept him as a Jew. He asked him in wonder: "Do you accept circum-

bringing the word from Israel to the Christians, I am very surprised that so few Israelis realize that this is the strongest part of our case, which should be argued most fervently. God is leading history, not Nixon or Mao or Brezhnev. They are only part of a divine plan. When I explained this to the Prime Minister of Norway, he was very much impressed.

Anti-Zionist upsurge
"God is using Jerusalem as he did of old, not for the glory of the Alignment but for the divine conquest of the planet, just as 3,000 years ago the message of the prophets came out of Jerusalem, and 2,000 years ago the message of Christ. We think only of the suburbs of the earth, not of a cosmic drama, of which Israel is the very heart. When I argue like this to Christians, I send them back to read Nehemiah and the New Testament, to think deeply, and to realize that Israel must exist to fulfill God's purpose."

Since the Six Day War, says Reverend Duvernoy, there has been an upsurge of anti-Zionism — i.e. anti-Semitism among students and intellectuals in the United States and Europe. He divides the non-Jewish world roughly into three groups: the Marxists, who are anti-Israel; the Catholics, who are silent and neutral; the favourable, although not very enthusiastic, Protestant nations. The last group believes in the Biblical doctrine on which he bases Israel's case.

He even manages to reach members of the Marxist group. "Not many, perhaps two or three out of every 20. But it is something. Hell in dogmatic Marxism has been shaken. Fifty years ago, the world defied science. Now, science has brought us nuclear weapons, pollution, the demographic catastrophe, misery and crime. We are the sorcerer's apprentice of our century. The students are very shocked by man's desperate condition; they listen to me when I argue about the inner mystery of man's life and history. So I can reach some of them with the metaphysical argument for Israel; at least I do better than the practical men who rely on realpolitik to counter student attitudes."

Divine plan
Claude Duvernoy was born in France and completed his theological studies in Strasbourg. While he was a student, he came under the influence of his teacher, Jules Isaac, who believed fervently in Zionism as part of the divine plan. As soon as he finished his theological training, he came to Israel. He spent six months working in kibbutzim in the Jordan Valley.

"I was fascinated by my experiences, as the stories in the Bible came ever closer to my heart." So he contacted the Israeli authorities in France and Switzerland, and with their help applied for citizenship. Three years later it was granted to him.

Others English-speaking. He talks English, like Hebrew, with admirable facility. He has just returned from Holland and the Scandinavian countries.

Asked what Israel should do to improve her image abroad, Rev. Duvernoy emphasizes that every Israel diplomat should be fully briefed so as to be able to argue the metaphysical basis of the Zionist dream.

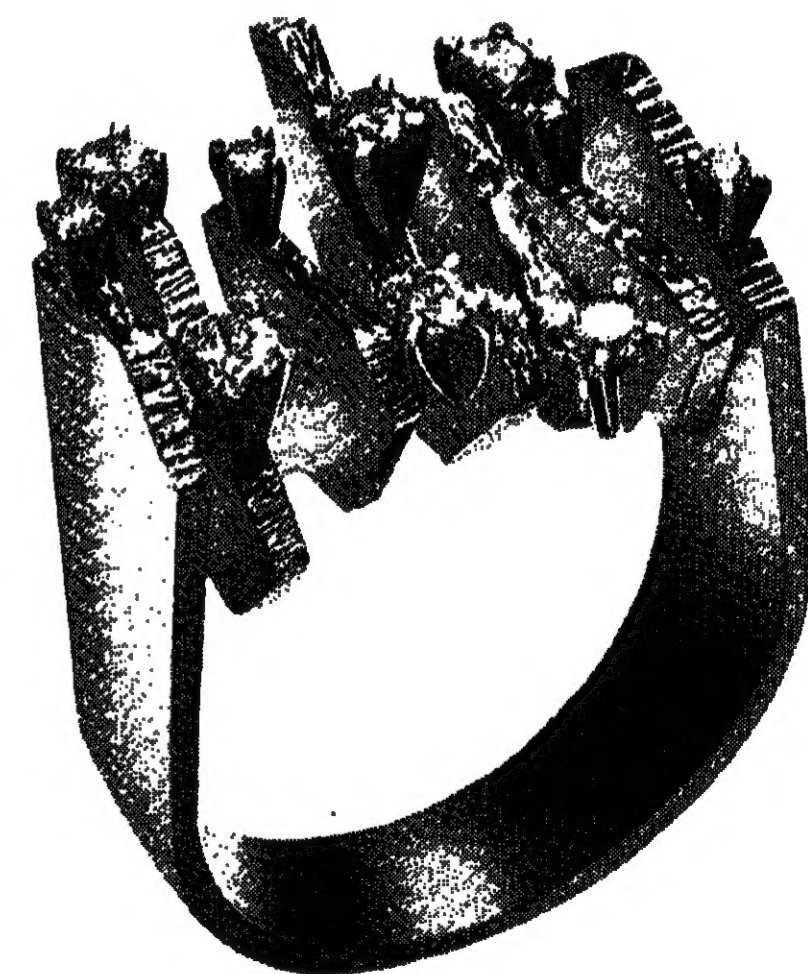
"He must press the prophetic background to this great adventure, he shouldn't rely only on Rabbi Kahane. Nobody and no-

thing can do us as much harm as he does. Everywhere I go, they ask me about him. I have heard him speaking three times, and I believe that he is a menace to our country. He should be sent back to America, where he belongs. The things he says and does are very bad — and the enemies of Israel pounce on them as ammunition to be used against us. He may be able to do some useful work for the Jews in the United States. But Israel must get rid of him and his doctrines."

Two or three times a year he goes abroad to spread the good word from Zion. He has been twice to the U.S., once to Canada, several times to France and Switzerland. Recently he went to ten African countries, some French-speaking and the

Israel's image abroad would be considerably improved if we were to adopt a more metaphysical stance in dealings with Christian leaders, contends REVEREND CLAUDE DUVERNOY, one of the most devoted and patriotic Christian Israelis. He also maintains that Rabbi Meir Kahane is doing immense harm to the country's image, and should be sent back to America. In this article, he discusses his views with PHILIP GILLON.

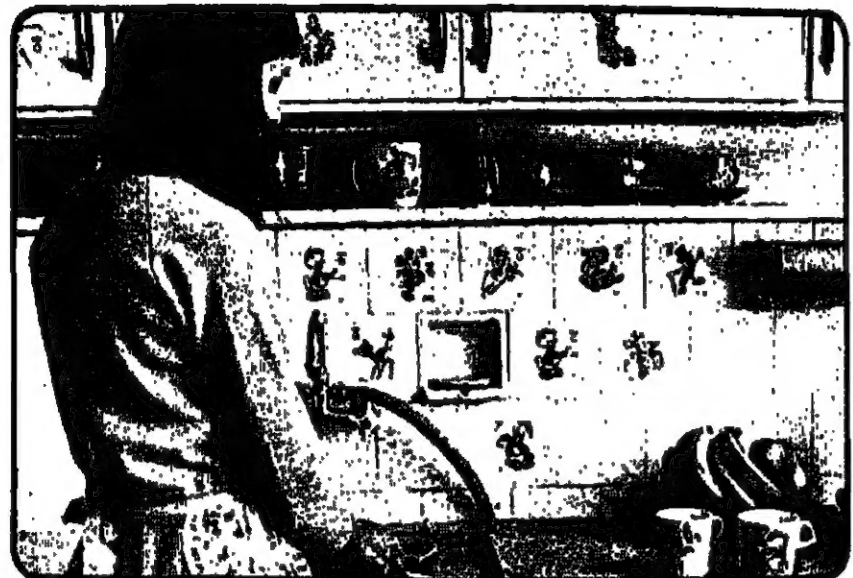
Until you decide to sell it,
you might consider
lending it to your wife.



A good investment. A good place. Keren Or Diamonds and Jewellery. A leading diamond manufacturer. No middlemen. No inflated prices. The cost of diamonds in Israel tends to be lower than in other parts of the world. So whilst you're here, take advantage of the opportunity. But do go to the right place. Keren Or. You buy at factory prices. Not like at a jewellery shop, where you pay so much more for the same diamond.

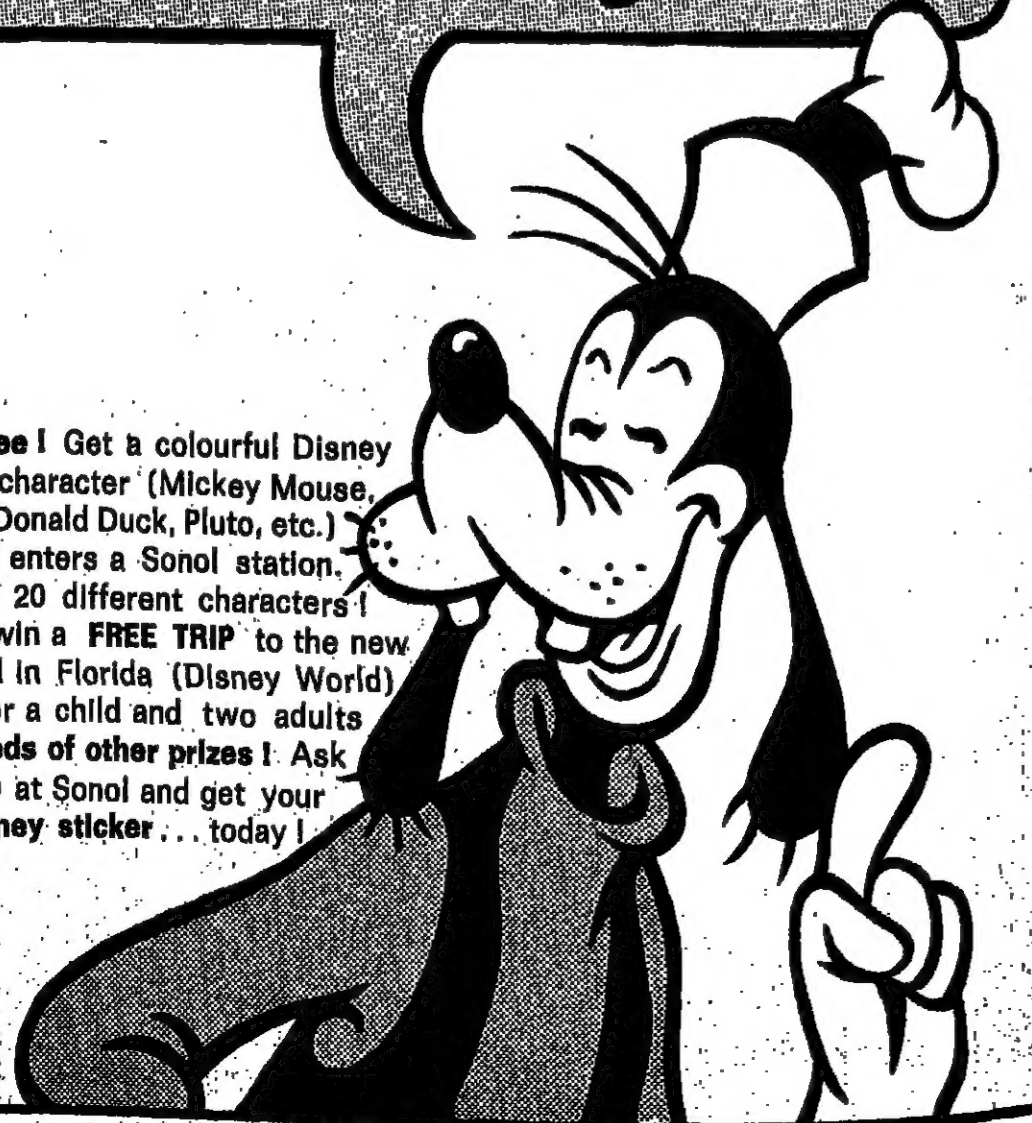
A permanent exhibition of diamonds and jewellery is attached to the Keren Or Diamond factory. Jewellery is available duty free, provided it is purchased with foreign currency. The Keren Or showrooms are open between 8.30 a.m. and 7.00 p.m. (Fridays until 1.00 p.m.) at 17 Abba Hillel Road, Ramat Gan (Near the Diamond Exchange) Tel: (03) 728930

Keren Or Diamonds and Jewellery. A brilliant suggestion.



Get me free at **SONOL**
and win a trip to Disneyland!

Free! Get a colourful Disney sticker character (Mickey Mouse, Donald Duck, Pluto, etc.) each time your dad enters a Sonol station. Get all 20 different characters! And - you can win a FREE TRIP to the new Disneyland in Florida (Disney World) for a child and two adults. Hundreds of other prizes! Ask your dad to stop at Sonol and get your Free Disney sticker... today!



By SYLVIA MANN

ONCE a year, on Palm Sunday, the tiny hamlet of Bethpage becomes a scene of activity. Tradition has it that from this little village on the slope of the Mount of Olives, close to Mary and Martha's home in Bethany, Jesus, sitting on an ass' foal and accompanied by his disciples, made his way to the Temple.

Eight variations, this appears in all four gospels. The Gospel of Matthew (21), tells how when they "were in Bethpage, unto the Mount of Olives, then sent Jesus two disciples, saying unto them, Go into the village... and ye shall find an ass tied, and a colt with him, and bring them hither. The Gospel of John (12) describes how the disciples, hearing that Jesus was going to Jerusalem, "took a pair of palm trees, and went to meet him."

To commemorate this event, the church carries out two processions on the Easter celebrations, of which the Palm Sunday — the day preceding Good Friday, is the most important. The processions start from St. Saviour's Church in the Old City of Jerusalem at 7 a.m., and ends at the Church of the Ascension in the Mount of Olives.

The second, and more popular, procession takes place on Palm Sunday itself. Beginning from the Sanctuary of the Virgin Mary at 2.30 in the afternoon, it winds along the Mount of Olives, through the village of Bethpage, through the village of Gethsemane, past the Garden of the Agony, and through the Church of the Ascension, and ends at the Church of the Resurrection in the Mount of Olives.

BETHPAGE, translated as the House of the Unripe Figs, is reached by descending a steep path from the summit of the Mount of Olives down a narrow path running between the historic Elceona — the Church of the Agony — and the Hotel Continental Hotel. An

BETHPAGE of the PALMS



The Palm Sunday procession of the Roman Catholic rite sets off from the Chapel of Bethpage at the foot of the Mount of Olives in Jerusalem.

easier method of approach is to drive along the Jerusalem-Jericho highway to the Pax petrol station located at a sharp bend in the road just before Bethpage, sometimes called Einzaraye. Some 50m. beyond the petrol station, an unimproved but asphalted track to the left takes you, after about 1.5 km., to the charming little Franciscan sanctuary, overshadowed by the tall, pointed Russian Tower of the Ascension.

The church and monastery are surrounded by a high wall, and the entrance is through a decorative iron gate into a palm-planted, secluded forecourt. The crancelled portico, bearing a round cross with a cross in each quadrant, was constructed as recently as 1955, but the massive ashlar of the entire foundation of the chapel, together with its east-oriented apse, date back to Crusader days.

If you ring the bell, either the caretaker, or the elderly Franciscan monk who lives there

alone, will open the church door for you. The area covered by the main hall is not large, perhaps 8 by 12 m. excluding the semi-circular apse, and it is divided longitudinally into three — a central nave and two side aisles. A coloured fresco above the altar depicts Jesus seated upon a colt, while around him are clustered people holding palm fronds. Sepia-toned frescoes forming a deep border around the walls show the Palm Sunday pilgrimages, while above, you see the fourteen Stations of the Cross.

What catches your attention, however, is the stone block in the left-hand (northern) aisle, on which, legends tell, Jesus placed his foot in order to mount the colt. Known as the stone of Bethpage, the monolith measures 1.30 m. in length by 1.15 m. in breadth, narrowing to just over one metre. Its height also varies from a metre at one end, attached to mother rock, it has been freed on all four sides,

and the painting and inscription on the smoothly plastered surfaces are rare examples of Crusader art.

Today, it has been enclosed by a protective iron grid, but you can still see the scenes originally executed more than 800 years ago and sensitively restored by the Italian artist, Vagarini, in 1950. Five years later, when the portico was added, he also painted the other frescoes on the church walls.

Looking carefully at the steele, you find on the south side the resurrection of Lazarus, brother of Mary and Martha, while on the north, where you are assisted by a strategically-placed mirror, two disciples bring an ass and a colt to Jesus. On the east face, nearest the altar, you see again a Palm Sunday procession. On the west is a niche of unknown purpose, and an ornamental inscription in Latin with the words, "Bethpage" and "Jerusalem."

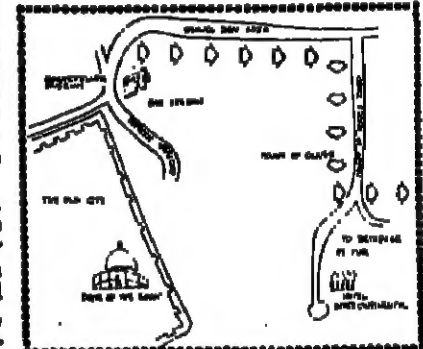
ALTHOUGH no remains of church architecture earlier than the medieval relics have been found in Bethpage, the immediate vicinity is full of graves, cisterns and winepresses, indicating a considerable settlement here in ancient times. Excavating in the grounds of the sanctuary in 1980, Father S. Saller

discovered a number of tombs ranging from the second century B.C.E., through the Byzantine era and to the eighth century C.E. Coins, Herodian shards, stone vessels, glass fragments and all kinds of pottery utensils were found, as well as two enormous, mosaic-paved, Byzantine winepresses.

One of the tombs, situated very near the church wall, was particularly interesting. Its unusual rolling-stone closure is intact, and it was here that graffiti and symbolic signs associated with the early Judeo-Christian cult were found by Father E. Testa.

The Crusader church built above the steele was probably erected at the beginning of the 12th century. No one seems to know whether it was destroyed or fell into decay through neglect, and only in 1877 was the mounting-block re-discovered. Apparently the Franciscans had been accustomed for centuries to celebrate Palm Sunday in this special place, and a certain Captain G. Guillemot recorded that "in the spring of 1877, a fellah of Jebel Tur struck upon a polished stone on which he found painting and characters." Hoping to receive payment for his find, the Arab showed it to the Russians in the Ascension Tower on the hillcrest, but they told him to cover it up again. After many difficulties, the Franciscans managed to unearth it, and in 1883 the present chapel was built on the thick-walled Crusader foundations.

In 1950, Vagarini was called in to restore the paintings on the stone. In 1955, with the assistance of the Italian architect, Antonio Barluzzi, who was living at Bethpage while working on his churches in Bethany, in the Shepherd's Fields and at Dominus Flevit on the Mount of Olives, ad-



ditions and repairs were carried out.

This tranquil, sleepy complex of the Sanctuary of the Palms, with its monastery and outbuildings, comes to life only once a year, when the participants in the time-honoured rituals of Palm Sunday gather in the courtyard and make their way, as Jesus did nearly two thousand years ago, towards the Temple Mount, while the multitudes cried, "Blessed is he that cometh in the name of the Lord!"

Blessed be the kingdom of our father David," (Mark 11, 9-10).

They had gone through all the land. Samuel 2, 24.2



THE PROMISED LAND LTD.
Jerusalem, 10 Hillel Street Tel. 02-228311, 228909
Tel Aviv, 5 Shalom Aleichem St. Tel. 03-50981
• TOURS • TRAVEL • FREIGHT

Ornamental gateway to the chapel and monastery.



Six panels illustrating a legend about the theft by a Jew of a picture of the Virgin Mary. From Las Cantigas de Santa Maria, a collection of poetry and music by Alfonso X of Castile (1222-1284). Madrid: Escorial Library, M.S. T.I. Cant. 34. From left to right: The Jew steals the picture; the picture is carried away; the Jew is pursued; the Jew is caught; the picture is returned; the Jew is punished.

Sermon in the spring time

By David Kuselewitz

(Dedicated to Prime Minister Golda Meir, on the occasion of her audience with Pope Paul VI in Rome)

To the Righteous Gentiles:

By day, the teenage trees gaze with adolescent wonder at their pubescent leaflets in the mirror of the thawed ponds; the refugee swallows return and resume their panhandling in the park.

By night, the planting pale moon remembers the mass festive slaughter of the yearling lambs in place of the earlier burning of the firstborn.

The bloom of spring, the verdant primavera, has always wallowed in nuptial virgin blood, in the blood of childbirth, in ritual blood; Yet Ezekiel admonished: "In thy blood — live!" "In thy blood — live!"

"April is the cruelest month," said your sage of the "Waste Land." You celebrate the sacrifice of the God-Man, the "Lamb of God," as your symbol of salvation; our savior (with a lower case "s"), Ben Zakkai, proscribed around that time all sacrificial blood. Nonetheless, we have been your "Lamb of God":

Our flesh was torn by the teeth of barbarians barely out of the swamps, steppes and forests; our blood ran in the rivers Rhine and Rhone like water; in the year of the great Charter your latter day saints assembled at the Lateran, their leader a presumed divine deputy, ironically called "Innocent," to lay the yellow badge of shame upon our bespattered garments.

The quality of mercy was much strained when your hooded "Hounds of God" stretched us on their racks, before our bodies were burned on their holy bonfires of faith. We brought spices from the East to grease your meat, and fragrant oils to cover the stench of your matings; we pioneered in the re-discovery of the beauty and wisdom of Hellas,

and spread the word of the One God His Golden Rule. For these our pains we were stripped of our life-giving gold, and driven out, like Black Plague lepers, into the limbo of Anathema.

When Christopher Columbus set sail to seek Cathay, not Isabella's jewels but her Jews paid for the passage, and then were crowded into rat-ridden boats to wander on the pirate-infested Middle Sea.

We passed over no Passover without chilling dread of mobs primed for pogroms by passion plays. Our Festival of Freedom, our ancient annual invocation of our activity as a nation, you have marred with the false report of a capital crime our ancestors were so obviously incapable, innocent of committing. And now, with the smoke of the split atom mushrooming on the still smoldering memories and monuments of the gas chambers,

you wish to expiate your sins against us with a thinly disguised ecumenism aimed at our ultimate conversion. We shall forbear, perhaps forgive; but never forget, never forget!



urged on by a devil, he hides it in the toilet bowl and the picture and war. It seems the couple give the Jew a place of honour in their home; pilgrims come to homage to the holy picture. (From the Encyclopaedia Judaica)

A city of ambivalence

YOU can approach Jerusalem from Tel Aviv — the city that is pure 20th century now — and what catches your eye first are the squares of new suburbs, the neon-sign of a petrol-station, cranes. Or you can come on it from Jericho, and no matter what the time of day, the skyline salutes you with light or a dark silhouette, what you see is Jerusalem the Eternal: the wild mountain, the olive trees, the sombre gold and grey and pink of this city that is soft and yet harsh, drawn in upon itself yet vulnerable. It is this ambivalence of Jerusalem, the here-and-now within the timelessness, that Shulamit Hareven has tried to capture in her new novel.

Since you cannot sustain a vision, can grasp the meaning of anything like a life, a town, or a person only in isolated moments, she has given her novel a shape equivalent to moments in time: fragments, episodes, glimpses of life that combine into a lot of town and something of a story about two families, ranging from the 1820s to the late 1940s. Appropriately, one of the families is an old Sephardi "tribe" — the Amarillos — the other the new Rehavia house of the German Professor Barzel and his girl-wife from Beit Elkerem.

Personifying Jerusalem

Both Sarah Amarillo, the most prominent figure in the novel, and Professor Barzel, are Jerusalem characters — that is, not so much typical Jerusalemites as rather literary conceptions meant by the author to personify an aspect of the town and identify with it in their moods and notions. Sarah, who grows from childhood to womanhood in the novel, is a type familiar from Mrs. Hareven's previous work: outwardly tough, cool, prickly, met-

ter-of-fact, inwardly sad, warm, intuitive, and with immense capacities for loving and getting hurt. Though one can't help liking her, she doesn't quite come off as a person: somehow she never stays still long enough for us to get a good look at her, but is forced through her poses to match the destiny of the town. If she never borers us, it is mainly by grace of her intelligence and wit.

Prof. Barzel sets out in the story being the endearing methodical yoke: in order to prepare himself for his migration from Frankfurt to Jerusalem, he first goes into self-imposed exile in the hottest place he can think of, the Persian Gulf, there to get used to the climate as he puts it, or to prepare himself spiritually, as we might. Arriving in Jerusalem in winter, he of course promptly catches cold and spends his first week there in bed with pneumonia: however well you prepare yourself for Jerusalem, it will invariably take you by surprise. Along with Tony, the British G.I.D. officer, and sundry others, Prof. Barzel personifies the "alien" element that has struck roots in Jerusalem — a city made up of an endless number of alien elements. The professor's determination to become a Jerusalemite is symbolized by his efforts to plant a cedar in his Rehavia garden; though his Arab gardener warns him the alien cedar will never strike root in its soil. When he nevertheless succeeds with his third sapling, he gives a party to celebrate the event. His party is a turning point in

the novel, for it is the occasion on which Jews, Arabs and British meet for the last time in an atmosphere of peace and gay, gossipy camaraderie. Because this is a Jerusalem of Jews, Arabs and British — the Arabs an intrinsic element, taking Jerusalem for granted, belonging to it physically and unthinkingly; the Jews an old-new entity, willing to fuse with it, making it their own through work and love; the British passing strangers neither belonging here nor wishing to, and for the duration of their stay striking an incongruous and absurd note.

"The British built a thousand-and-one-night medley," the Y.M.C.A. like a rearing limb, and inside, a Persian rug, Damascus tiles, Holbein's mosaics and English hanging-panels on the walls. They built the solid respectable Post Office like Queen Victoria's Station, covered with imported green marble of all things. Dirt-tracks and cart-tracks turned into asphalt-highways. All their cyresses stood upright as guards and dared not take on dust. Their horses milled of brass-polish. The Jews and Arabs went on building their

own way in flesh-coloured Jerusalem stone and red roof-tiles from Motza, planted vines and set under fig-trees in their courtyards, canned olives in soldered tins, and if intellectual took advantage of the British libraries. As Sarah grew older she used to borrow books at the Y.M.C.A. Once she went there on the King's birthday and found the library closed. The gatekeeper, a black Sudanese in a shining white kaftan and a shining red turban, his feet bare in gym shoes, did not open the heavy door of European wood this time, but stood before it performing a little jig of pure joy. "No more, no more, no library, no library, beg day for you, beg day for me, long leave do Keeng!"

Jerusalem's diversity, evident both in its inhabitants and in its quarters or neighbourhoods, is captured beautifully by the author, nearly impossible to think of Jerusalem as a whole just because made up of so many different people, places and periods. Maybe this is why the true Jerusalemite ceives of himself as living quarters rather than on a street, why when Jerusalem was smaller than the sprawling metropolis of today, every family became a neighbourhood event if big enough, like Prof. Barzel, a Jerusalem event.

It is hard to live up to the ideal, but where the novel's characters do not quite match the minor ones do. The Amarillos and cousins, the pious young doctors in Jerusalem's hospital, the two mad dreamy ladies, Tony, the mad dreamy rascals (I can remember him as his nickname), and even Sarah Prof. Barzel in their less-conscious significant moments, all make up Jerusalem, the tangible and the fragmentary and the whole new and the old, beautiful, Jerusalem.

Education for an international world Degree programs in International Business Administration Studies (BA), Math/Science (BS), Computer Science. AMERICAN COLLEGE OF SWITZERLAND ALPINE CAMPUS ABOVE LAKE GENEVA Europe-wide Field Research, Study Tours Skilling at the doorstep, International Student Body REGISTRAR, 1854 V. LEVINS SWITZERLAND

Last November 10, The Jerusalem Post published an article, "Solzhenitsyn does not deserve his reputation as a lover of liberty," by Mikhail Grobman, an artist recently settled in Israel from the Soviet Union. It drew a spate of letters from Soviet olim and others, including a group of five Moscow Jewish intellectuals, most of them attacking Grobman, especially for his allegations that Solzhenitsyn is an anti-Semite in the Pravoslav tradition.

Now The Post has received the following letter from MIKHAIL AGURSKY, a cybernetics engineer who lives in Moscow. His father was Shmuel Agursky, a well-known Jewish Bolshevik who immigrated to the Soviet Union in 1917 from the U.S., where he had been active in the American Socialist movement. (He called his son Melik — an anagram in Russian for Marx-Engels-Lenin-International Communism.) Agursky, about 40 years old and active in the Jewish movement, has published books on cybernetics; reviewed the Soviet Byelorussian Encyclopaedia in the London "Times Literary Supplement" last June 30, and wrote a review of Yuri Ivanov's "Caution, Zionism!" which the leftist "New York Review of Books" published last November 16 under the heading "Selling Anti-Semitism in Moscow."

GROBMAN apparently has not read the works he criticizes, or did not do so wrong about the content. For example, he complains that in "Caution, Zionism!" there is not one Jew among the doctors depicted by Solzhenitsyn. Yet one of the novel's most sympathetic characters is a Jew who even comes in one episode, that he is called "Zaid" to his face. As for Grobman's descriptions of Jewish characters in "First Circle," all of whom without exception are to be villains, traitors, scoundrels, have any relation to Solzhenitsyn's own portrayal of them? What does Grobman have in mind when he describes the painter and the religious philo-

sopher Berdyayev as 20th-century Russian fiction-writers? But let us examine Grobman's thesis in more detail — these which he does not make explicit in his article but which are implied: • Any work of literature which does not have an absolutely positive Jewish hero is anti-Semitic. • Any work of literature that depicts a situation in which a Jew could have taken part is obliged to include such a Jew; otherwise it, too, is anti-Semitic. The first thesis applies to "First Circle," the second to "Caution, Ward." And although neither, as I have already said, has any relation to the content of the books, these "theses" deserve to be considered as wholly derived from the so-called "theory

In defence of Solzhenitsyn He understood Soviet Jewry



ALEXANDER SOLZHENITSYN

of Socialist Realism" which is the formal basis of contemporary Soviet culture. As is known, Socialist Realism requires the presence of a positive hero, although the author is not required to assign him any particular national origin. Thus, literary heroes of this type have included, for instance, the Jewish commissar Levinson in Fadeev's novel "The Rout," who has become one of the classic images of Soviet literature. Even in the post-war period of Stalinist anti-Semitism, Azhazev was able to depict the Jewish Party organizer Zalkind in an absolutely favourable light in his novel "Far From Moscow."

But in Grobman's hands, Socialist Realism is transformed into "Jewish Realism," according to which Levinson and Zalkind are positive heroes whereas Solzhenitsyn's Rubin, in "First Circle," is a negative hero because, along with his exceptional nobility, intelligence, courage and humour, he is committed to an ideology which is maliciously used to the detriment of both himself and other people.

From the standpoint of "Jewish Realism," then, Shalom-Aleichem, for example, must be considered anti-Semitic, for his heroes include many Jewish villains, swindlers, windbags, etc. And the Prophets of ancient Israel, who invested so much of their passion in accusing their people, are out-and-out Nazis.

Furthermore, from the standpoint of Jewish Realism, almost all of Russian literature, and almost all of world literature, must be declared anti-Semitic merely because, when describing situations in which Jews "could have taken part," it does not mention them.

Inversely, one might invent a theory of Russian Realism according to which Shalom-Aleichem or Blazik might be declared Jewish realists because in their works they do not show Russian Gentiles, so many of whom lived in what was the Pale of Settlement.

It is obvious that Grobman is trying to transplant the theory of Socialist Realism to the Israel context, and, moreover, in distorted form. Why?

To understand this, we have to understand the character of Soviet Jewry today. Because the mass of Soviet Jewish youth strove to assimilate over the decades and because the German annihilated such a large part of the religious older generation, post-war Russian Jewry found itself almost completely cut off from Jewish national and religious traditions, and most of them came under the exclusive influence of Communist ideology.

When, in the early years after the Revolution, Jews were given full equal rights for the first time in Russian history, they quickly became one of the firm supports of the new Soviet Power and its internationalist ideology. They forgot that in the eyes of the country's indigenous population they were still Jews and what is more, Jews who as a result of the Revolution had gained enormous benefits and, very nearly, power.

Even when the attitude of the authorities to the Jews took an almost complete turnabout at the end of the 1930s, without, however, a change in the official ideology, the overwhelming majority of the Jews remained loyal to the Communist ideology. It is ridiculous to close one's eyes to this. For the most honest of the Jews, such as Solzhenitsyn's Rubin, this loyalty turned out to be tragic when, very soon, they came into conflict with those who only paid lip service to Communist ideology.

Probably no one has managed to portray this tragedy of Russian Jewry as brilliantly as Solzhenitsyn — a fact which may serve as a

Jews continued to adjust themselves to all the twists and turns of Soviet domestic and foreign policy. Only an extremely small part of Soviet Jewry retained their Jewish national consciousness with respect to the historical homeland of the Jewish People. This consciousness began to spread slowly only after the Sinai Campaign of 1968, gaining momentum after the Six Day War, finally finding expression in the beginning of the exodus of Soviet Jews to Israel — which alone can solve the Jewish question in contemporary Russia.

But the process of the rebirth of national consciousness among Russian Jews is by no means a simple one. Mere flight from anti-Semitism is not yet an act of national consciousness, and Grobman is a perfect example of this. Having learned and understood nothing about the tragic history of Russian Jews, who turned out to be in a conflict of national identity with the indigenous population, Grobman — who took neither Russian nor Jewish culture with him to Israel but only the pragmatism of Soviet life and a mutilated form of the dominant ideology — is beginning to assert this pragmatism and truncated ideology on Israeli soil, choosing as his target an outstanding modern writer, Solzhenitsyn.

I do not know Solzhenitsyn's personal feelings towards Jews. But this is of no importance, for we can judge him only by his works — and in these he is an outstanding humanist who has so profoundly revealed, for the first time in the 20th century, the tragic and contradictory nature of the position of the Jews in Russia since 1917, when their highest emotions and impulses turned out to have been squandered — to their own detriment and to the detriment of all Russians.

Solzhenitsyn again demonstrated his humanism in his Nobel Prize speech, in which he angrily condemned the Munich murders.

In July 1900, Professor Yosef Klausner wrote in the Jewish journal "Voskho" about the painful legacy of the Jewish diaspora: "Among it mass of Jews there is a tendency to show off their intelligence, to null the wind, to make to be conspicuous everywhere, to excel in everything, if only externally."

Unfortunately, this legacy of the Diaspora, so accurately noted by Klausner, is being imported into modern Israel. Its bearers are even attempting to inject it into public life, and especially to poison relations between Jewish and Russian intellectuals. It is the duty of Israel to do its utmost to dissociate itself from this legacy.

Want to study in Israel... but don't know Hebrew?

The American College in Jerusalem

A four-year English-language liberal arts college where "College is more than just a B.A."

Offering degree programmes in the Divisions of:

Humanities and Creative Arts
Social Sciences

★ Early Admissions Programme
★ Study Year Abroad Programme

The American College in Jerusalem

Kiryat Moshe Corresponding Office:
Jerusalem, Israel 888 Seventh Ave.
02-525997 New York, N.Y. 10019, U.S.A.



ACCREDITATION: Correspondent Status, Middle States Association
LICENSURE: Board of Higher Education, Washington, D.C.



THE JEWISH WRITER IN AMERICA: Assimilation and the Crisis of Identity by Allen Guttman. Oxford University Press. 256 pp. £3.60.
By Lois Bar-Yaacov

MALAMUD
THE question is: how do you write such a dull book on such an interesting subject? After all, everyone is here — all the irretrievable names: Saul Bellow, Philip Roth, Bernard Malamud, Norman Mailer, Allen Ginsberg, and plenty more to add historical trappings, Abraham Cahan, Emma Lazarus, Mary Antin. Did I say everyone? Well, not quite — there are some peculiar omissions, for example, Clifford Odets, Nathaniel West, Arthur Miller and J. D. Salinger, who are, according to Professor Guttman, "nominal" Jews, but they are in no important sense, Jewish writers, nor does their work deal significantly with the process of assimilation and the resulting crisis of identity (my emphasis). But Professor Guttman has been so indefatigable, so encyclopedic, so industrious, that it would be petty-minded to take him to task for his sins of omission.

Besides, he really is one step ahead of everybody on that; he has included, in addition to his 14 pages of notes, a Supplementary Bibliography, "a highly selective list of fiction, poetry, drama and autobiography not mentioned in the text." Come to think of it, the book is really very well equipped to be a textbook or a supplementary text, for a nice, orderly, dull Introductory Course in Jewish Writers in America.

Allen Guttman is Professor of English and Chairman of the Department of American Studies at Amherst College in the U.S., and the book fairly stinks of its academic origins.

It isn't for his sins of omission, then, that I intend to take him to task, but for his sins of commission. The book, which purports to be a literary (Prof. Guttman's emphasis this time) study of the conversions to "Americanism" (and even to Christianity), to political radicalism, and — on the part of those who had abandoned or never known Judaism — to some form of the faith of their fathers, is nothing of the sort. If Prof. Guttman does know what literature is and how it is generated, he certainly gives little evidence of it here.

"To approach literature historically and sociologically rather than, for instance, through the insights of psychoanalysis, is not to deny the value of a Freudian, Jungian, or Eriksonian interpretation." That sentence really takes my breath away. And what about a "literarian" approach to literature? One takes oneself un- easily, but Prof. Guttman foretells any such modest request: "Denying neither the quirky uniqueness of the individual ego nor the universal relevance of a great writer's fables, I wish nonetheless to indicate some of the manifold social interactions that help define both self and work of art."

This historic-sociological (with due deference to Jungian, Freudian, Eriksonian interpretation and with quirky uniqueness notes in passing) approach produces a readers' digest of endless little summaries of the plots of endless important and unimportant books "in order to communicate with readers who are acquainted with Jewish literature." It is limited to Saul Bellow and Philip Roth. Literature, surely, has something to do with literary values, the quality of the book and its central perceptions, the complexity of inter- actions of plot, character, language, informing theme. But Prof. Guttmann saves us all that worrisome complexity. The only important thing for him is the summary of

the plot — for its illustrative value — as sociological evidence. Surely, if he wanted to write a sociology book, he needed more evidence than just the plots of novels and what- ever supporting autobiographical and biographical information on authors came to hand. The grinding machinery of Prof. Guttman's argument thoroughly throws book after book into his indefatigable sociological maw and turns out predigested pap for the masses.

And all with the same heavy- handed seriousness. Now I am not an enthusiastic supporter of de- liberate intellectual obfuscation; I loathe, for example, the modernist's one-upmanship habit of quoting critical passages in their essays in the original Greek, Latin, Chinese, French, German, etc. (but not Russian or Hebrew, for some strange reason), and leaving us poor dogs to struggle on with our smattering of one or two languages as the case may be. Prof. Guttman, how- ever, goes too far in the other direction.

Take Malamud, for instance, whom I gather he doesn't care for too much because he doesn't fit neatly enough into his assimilation- conversion axis. One would never guess the importance of humour, the central importance of humour, in Malamud's writing, from the learned professor's words. He gives us a very competent, serious sum- mary of "The Lady of the Lake" which concludes with the memor- able scene in which Henry R. Freeman né Henry Levine watches his beloved unbitten her bodice to uncover, along with her beautiful breasts, a tattooed blue number from this memorable ending. Prof. Guttmann comments:

"The point of the story is almost too plain. Isabelle had shown him a tapestry from Dante in which a tormented leper suffers punishment



for mendacity; he had asked him if seven mountain peaks did not re- semble the Menorah. Still, the story is well told."

It may seem ungrateful, even dis- tasteful, to quote an ardent anti- Semite like Ezra Pound to put a fellow member of the faith in his place, but, unfortunately, even the devil sometimes has to get his due, and sometimes, he is even right.

1. "Gloom and solemnity are entirely out of place in even the most rigorous study of an art originally intended to make glad the heart of man."

"Gravity, a mysterious carriage of the body to conceal the de- fects of the mind."

Lawrence Sterne accorded a number of meritorious writers in not a single, but pro- ceeds from a firm conviction that the only way to keep the best writing in circulation, or to make the best poetry popular, is by drastic separation of the best from a great mass of writing that has been long considered of value, that has overweighed all curricula, and that is to be blamed for the very pernicious current idea that a good book must of necessity be a dull one."

Ezra Pound, "ABC of Reading" Having taken Prof. Guttman to task for presuming to call literary a book which is not, for the most part, literary at all, I should also like to refer briefly to his "sociolo- gical" opinions about the Jews and the future of the Jews, parti- cularly in America. Not surpris- ingly, he sees the American Jewish community in a crisis of identity. His book traces the reactions of various Jewish writers to the Ameri- can experience, from those who saw America as the promised land, to those who became converted to the kind of secular national American- ism, to those who were disappoint-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

Poet of distinction in South African Jewry

ISRAEL LEWIS IN THE BUSH by Chaim Lewis, Johannesburg, South Africa. Reviewed by Sam Lipman

Strange, startling and beautiful are his combinations of words and juxtapositions of phrases. He speaks of the Jewish God who "pillared fire in an eye-pit" "welled mercy in a tear" and "framed Elihu's door with an Exodus." The poet's deity is a fathering God, "a fiery-eyed meddler in the affairs of His family," and the poet himself is described as a wanton mote of dust who dances radiant in God's blind- ing light. On the sadder night, the Hagada beams at him with wine- glad eyes. When a Soviet Marrano embraces his Redeemer in a molten ritual of candlelight on Hanuka, he hopes that the lights will show a tarrying Messiah the way.

"South African Jewry, which boasts of such fine novelists as Sara Gertrude Miller, Nadine Gordimer, Lewis Sowden and Dan Jacobson, has at last produced in Chaim Lewis its first poet of distinction, written yet.

Strange, startling and beautiful are his combinations of words and juxtapositions of phrases. He speaks of the Jewish God who "pillared fire in an eye-pit" "welled mercy in a tear" and "framed Elihu's door with an Exodus." The poet's deity is a fathering God, "a fiery-eyed meddler in the affairs of His family," and the poet himself is described as a wanton mote of dust who dances radiant in God's blind- ing light. On the sadder night, the Hagada beams at him with wine- glad eyes. When a Soviet Marrano embraces his Redeemer in a molten ritual of candlelight on Hanuka, he hopes that the lights will show a tarrying Messiah the way.

"South African Jewry, which boasts of such fine novelists as Sara Gertrude Miller, Nadine Gordimer, Lewis Sowden and Dan Jacobson, has at last produced in Chaim Lewis its first poet of distinction, written yet.

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

ed by the false promises and de- cided instead to opt for a concept of peoplehood. He deals also with that large body of Jews in our time, marginal people, who under- went the great conversion of the 20th century to "the revolutionary messiah."

In his first chapter he makes his own position clear. He agrees with "Sidney Hook's response to Jean-Paul Sartre's demand that Jews accept the identity ascribed to them by the accident of birth; in Hook's words, 'If individuals exist, they must exist as something. This is an analytic statement. But that they must continue to exist in the same social and cultural status in which they are born is a piece of anti-democratic presumption.'"

I can't argue with Prof. Guttmann's choice of philosophical position. It's a free country, as they say, and if he does not believe that being born a Jew has any ex- ternal significance, and is only a philosophical position, it is his privilege. And it is certainly in- tellectually admirable of him to give it clear and early expression, but I cannot help seeing that some of his observations spring from this simplistic definition of himself as a Jew. It is little wonder that from this springboard he arrives at the title and substance of his last chapter, "The End of the Jewish People?" The chapter is based on the equally simplistic and substan- tially misinformed book by Sorbonne Prof. Georges Friedmann, "Fin du Peuple Juif?" Since Prof. Guttman has started his analysis from a philosophical position which leads him to the presumption that the only Jew is an Orthodox Jew, and since he himself is obviously far from Orthodox, he seems to want to exclude from the life of the identified unorthodox Jew all intel- lectual experiences outside the Jew-

PAGE NINETEEN



Picasso in his studio with his wife Jacqueline, with whom he made his last and happiest marriage. Her face was the inspiration of countless Picasso portraits, as was that of a previous mistress, Françoise Gilot. Jacqueline will no doubt be involved in legal claims with Picasso's many heirs. (See box at right.)



A magnificent colour line-out by Picasso in the collection of the Israel Museum which owes a lot to Matisse, but quite outdoes him at his own game, utilizing flat broad patterns bounded by rhythmic lines. It was made in the early 'sixties and preceded a whole series of line cuts in which Picasso revolutionised the medium.



"Guernica" (1938) Picasso's famous protest against Fascism and war, now in the New York Museum of Modern Art. The order of its powerfully simple triangular composition effectively depicts chaos.

Picasso was an artist whose early exposure to the face of art made him a pioneer. Even in his early years, he was working with his virtuosity. Art Editor MR

NO man ever changed the nature of what we consider "art" more radically than Pablo Picasso, who died this week at 91. Like Giotto and even more than Michelangelo and Bernini, Rodin and Matisse, Kandinsky and Moore, he stood for the beginning of a new epoch, paving the way for the whole era of what we lump together today as "modern art."

His "Demoiselles d'Avignon," completed in 1907 (after hundreds of studies which began as a continuation of his harlequin series) was the turning point. A semi-abstract oil described a scene of a number of ladies in a bordello when it was named by Andre Salmon. It was the first easel painting to break up forms into planes in a way that departed completely from the representational tradition of art. Its geometricization, which had grown out of Picasso's interest in African sculpture, led to the way to analytical cubism, which the young Pablo developed together with Braque and Gris. Within a few years, all the fathers of modern art and abstract painting pursued his lead through: Mondrian, Kandinsky, De launay, Malevich, Severini, Duchamp. From that time on, the importance of subject matter in painting began its 20th century decline, while the organization of the elements in the scheme, including the role of colour, became of primary concern right up to and including the abstract expressionism of the 'fifties and 'sixties. For the first time, painting veered closer to music, to the abstract and mathematical constructions of Bach and Mozart, whose sounds aroused emotion in listeners because of their heavenly harmonies, rather than colloquial or secular subject matter or titles.

Picasso sparked many movements in art without following them up himself. He never became an abstract painter, rarely deserted the subject, not even his ceramics. He was a pioneer of collage and assemblage of "found" objects, the precursors of Dada, but his own sculpture made from junk, like his famous bull's head formed of a bicycle seat and handlebars, or that marvelous baboon made from a toy motor car, showed his essential devotion to representation. But what he put down was a reality of his own. Everything that he touched became a recognisable Picasso.

At the time he was working up incredibly brilliant technical solutions and equally marvellously drawn and designed graphics. He also went on improving on himself, making superb portraits and dual profile studies of his wife Jacqueline and his models. But all of these were improved inventions in composition, rather than a pioneering of new concepts.

Picasso's graphic achievements culminated in the famous and partly orotic 347 series, brought off with unparalleled vigour in three months at the age of 87, the better part of which is now, thanks to an anonymous donor, in the collection of the Israel Museum. As he aged, sex became an increasingly important factor in Picasso's work and look on the nature of a life force used to exercise what was perhaps a traditional Spanish preoccupation with death.

In a frenzy of creation, Picasso fought death every day of his life. His later work also showed a preoccupation with himself as an aging voyeur in the game of life, and he also summoned up images of his father and mother and sisters and other figures out of his childhood in Malaga and Barcelona.

No other artist ever provoked as much public attention as Picasso. His works, once so far ahead of the public, used to provoke decision mixed with awe at his ability to make money, even after giving up the successful figurative, almost classical style of his "blue" period (blue remained his favourite colour) and his later neo-classical period. His prodigious appetite for work and play, his series of wives, his rare gift for clowning, his magnetic personality, famous friends and an obvious enjoyment of life, together with his carefully guarded privacy, all worked on the imagination of both public and press: he was superb "copy." His prolific output often worked against him: the world's museums contain many more Picassos, dashed off and released for sale, and many of them have daunted the visitor seeing a Picasso for the first time. A large number of his ceramics and graphics were not produced under his hand. But long before he died, the world had acknowledged him as one of the great art geniuses of all time. In the end, Picasso had his way: he will never die.

Picasso's treasure trove of paintings

By JACK MAURICE
Jerusalem Post Correspondent

PARIS. — The most fabulous modern art museum in the world — Picasso's home at Mougins — is protected by steel shutters, two Afghan hounds and rat poison.

Apart from the master's own works, many dating from the between-war era, there are dozens of works by Matisse, Renoir, Cezanne, Corot, Braque, Miro and "the Douanier" Rousseau.

These works of art, in the Picasso villa "Notre Dame de Vie" near Cannes on the French Riviera, are estimated to be worth over £20m. Nobody knows yet who will inherit them.

The paintings are heaped about the villa — many on the first floor where Picasso worked — but the main treasure trove is in the 300 sq.m. basement. This is guarded by steel shutters, two Afghan hounds, Kaboul and Sauterelle, and granulated rat poison. The master, probably with memories of some of the rat-infested studios he knew in his youth, was scared of only one animal — rats — who could destroy his paintings.

The "museum" is bound to be broken up when Picasso's heirs, or heirs, take possession. But there is complete mystery about Picasso's will.

He had two legitimate wives. The first was Olga Kokhlova, whom he married in 1917. They were separated in 1935. She died 20 years later. They had one son, Paulo, now 52, who visited his father's deathbed.

Picasso had no children by his second wife, Jacqueline Roque, whom he married 12 years ago when he was nearly 80. But he had three children from former love affairs — daughter Maya, 38, by Marie Therese Walter, and a son, Claude, 26, and daughter, Paloma, 24, by his former mistress Françoise Gilot. He became legal guardian of Claude and Paloma in 1955, when his first wife Olga died. A few years later he gave them permission to bear his real name, Picasso-Ruiz.

Civil actions

In April 1970, Claude started a civil action in the local court at Grasse to legalize his paternity. If it had been successful, Claude would have become an heir. But one year later the court turned down his plea. Paloma also started a similar action, but was also unsuccessful. Close friends of Picasso said that the master was bitterly hurt by both actions and forbade anybody to talk of Claude or Paloma in his presence.

His action towards Françoise also seems ungenerous. In her biography of her life with Picasso, she said she was thrown out almost penniless and without any of his paintings. She married Dr. Jonas Salk, the American vaccine genius, and today is a wealthy woman. Claude is a freelance photographer in Paris and Paloma has followed in her father's footsteps and become a painter.



"The Studio Window" an oil on canvas now on show at the Israel Museum. Picasso loved to paint people and figures but he also did amazing things with still life, dissecting them into lines and planes in his cubist experiments, or formalising shapes in a completely expressionist manner, as above. This sombre picture, the gift of Mr. and Mrs. Leigh Block of Chicago, was painted during the forties.

APRIL 1970



DAVID KLEIN

"MUCH will be heard yet of genetics," Professor David Klein said almost casually during an interview at the Dan Carmel Hotel last week.

Listening to this doctor from Geneva, who has worked in psychiatry, neurology, ophthalmology and genetics, or if you read his writings, is like being taken up to the top of a high tower for a look at the 21st century. The view is bewildering, the implications are stunning.

Research has created the tools already in use to examine embryos during pregnancy for symptoms of certain types of hereditary disease which will inevitably result in physical or mental handicaps. If the symptoms exist, pregnancy may be terminated to prevent the birth of a defective child. "In two or three generations, it may be possible to cut the number of retarded children, today about four per hundred, to about half," says Prof. Klein.

Prof. Klein is the director of the University Institute for Medical Genetics in Geneva. He came to Israel to attend a conference on "Genetic polymorphisms in Human Populations" held at the Tel Hashomer Hospital earlier this month. The institute he heads has played a prominent part in the dramatic advances in medical genetics during the past two decades.

Out of the research have come new concepts such as the decisive role of a molecule named DNA in the cells of living organisms and the impact of particles of it ("genes") on the hereditary transmission of both normal and pathological traits. It has also resulted in new practices such as amniocentesis, thanks to which it has become possible during pregnancy to detect certain chromosomal anomalies or metabolic diseases in the foetus. Prof. Klein describes how these new discoveries are being put to practical use in Geneva. "Our institute has established a consultation service at the disposal of people looking for advice in cases of recurring hereditary diseases, malformations, consanguinity or other

Geneticist from Geneva

genetic problems. It has been in operation for a number of years and is entirely voluntary and mostly free of charge, as it is in Israel.

"Although for a series of inborn errors of metabolism (phenylketonuria, galactosemia, etc.) a mass screening is systematically carried out among newborns in Switzerland as it is here in Israel, it would be highly desirable to find out specific tests for identifying in the parents those who are carriers of other very common hereditary conditions like, for instance, cystic fibrosis of the pancreas (which affects one child in every 2,000 births). Unfortunately, tests such as that at our disposal for Tay-Sachs disease are not yet available for the majority of genetic affections. Prophylaxis by means of genetic counselling therefore remains the best service that can be offered by geneticists."

Prof. Klein, who was born in Freiburg, in southwest Germany,

went to Switzerland when the Nazis came to power and re-graduated in medicine in Basle in 1934. For 11 years he practised psychiatry in Rheinau near Zurich and became interested in the hereditary transmission of neurological and mental diseases in some Swiss communities which live in relative isolation. Exact and well-preserved records on entire families, with a high degree of intermarriage and going back hundreds of years, permit the tracing of some affections through many generations.

David Klein's publications on his findings attracted the attention of the renowned ophthalmologist, Prof. A. Franceschetti, who had given refuge in his Geneva clinic to a great number of Jewish colleagues fleeing from Nazi persecution, and saved the lives of many Jewish families living in Rumania by obtaining exit permits for them.

When, in 1945, Prof. Franceschetti, invited Dr. Klein to join

him as a collaborator in the study of hereditary eye diseases, he certainly did not foresee that the result of their work would lead to the opening five years later of Switzerland's first and only institute for medical genetics.

"Our main interests," says Professor Klein, "were centered on the investigation of about 800 family trees with neuro-ophthalmological diseases, the recognition of specific familial syndromes, as well as chromosome and haemoglobin studies."

In a recent paper on the possibilities of genetic manipulation, Prof. Klein showed his profound humanist approach to the matter by denouncing the proposal of the American Nobel Prize winner Hermann Muller, who claimed that men selected for their outstanding physical, mental and moral qualities should deposit their semen in a "sperm bank" to be used to fertilize volunteer mothers, who could select the "father" of their children

from a catalogue listing the qualifications of the various donors. In this way couples, instead of propagating their own genes, would be able to call upon the finest eugenic specimens of the time.

"It is impossible," retorts Klein, "to estimate an individual's genetic value, since his hereditary qualities are transmitted by dozens of thousands of genes. We know the favourable and unfavourable effects of only a number of them. What could be used in selecting supermen?"

Like a kind family doctor (which is what he looks like), asks: "Would people accept a scheme which threatens to give them so much emotional satisfaction and such a feeling of security? From the viewpoint of the medical profession this is obviously a counterproductive ethical principle. It is nevertheless always possible that societies under a totalitarian regime may find such a system imposed on them one day, without even the freedom of choice advocated by Muller."

YAAKOV ARON

Proving I'm not still in America

A LETTER whose envelope indicates that it comes from a large American airline gives me a moment's pleasant speculation that I may be getting an invitation to fly with them without charge. Maybe I was the millionth passenger from San Antonio to St. Louis last year, or maybe they are opening a new route direct from Flagpole to Nahariya, and think I am the most suitable person to benefit from this. Having read the letter, it is clear that they are asking a favour, not conferring one. It makes me feel rather like the mouse that managed to free the lion, except that I do not suppose the airline will annihilate me even if I cannot gnaw through the red tape that binds it.

The United States Government, they write, has advised them that there is no record of my having left the country and as it was their responsibility to see that I did not overstay my visa, they are liable to a large fine unless they can prove that I am no longer there.

This seems an odd sort of misunderstanding. I left the U.S. in the normal way albeit not from the same place where I entered it. Still, this should not be enough to create a panic. I did not sneak past the airport officials in Boston while they were

looking the other way. I was not smuggled out in a crate. However on examining my passport I see there is no exit date stamped there. Somebody must have slipped up somewhere. But then they should have the other half of my visa.

As far as I remember, I followed my usual procedure on these occasions and handed in the pouch with all the bits of paper for them to select what was needed. Probably someone took out the document and just put it down for a moment and then came back and found it. I've done the same thing myself hundreds of times, then spent hours vainly searching for what I was certain I had put in one place, only to have it turn up somewhere quite different, usually too late to be of use.

A place for everything and everything in its place. Unfortunately, I am constitutionally unable to follow this advice, heard first, and then daily for at least 20 years, from my mother. She could never find anything either, and though I have passed on the axiom dutifully to my children, nor can they. So it seems that to offer the same counsel to the U.S. Government will not be more useful and anyway would be a bit presumptuous coming from me. Maybe if the U.N. hinted at it, it would carry more weight.

However, the fact that their letter reached me and is answered promptly and politely by me should be sufficient proof that I am in fact at home and not still racking round the States describing life in Nahariya to the fascinated natives. I assume that my reply will be the end of the

matter. Besides, if they knew my domestic obligations, they would know how hard it is to get away for six weeks, never mind the eight months or so they ascribe to me. Any woman would understand this, knowing about school holidays, new terms etc.; but the letter was written by a man who doubtless does not realise these difficulties of travelling housewives.

By return comes a further misadventure telling me that while the airline trusts my word implicitly, the U.S. Government is not at all satisfied that there is not someone got up to look like me, sitting at my desk and writing my letters. They suggest that I should go to the U.S. Embassy, identify myself, and have them send off an affidavit that I am really me and that I am truly at home.

This is a different matter from writing a couple of letters. I dare say that to one who has an air-line at his command and is, furthermore, accustomed to dealing in vast distances — I am told that Americans think nothing of driving 200 miles or so for a night out — this appears a trifling thing. It is nothing to do with the money. Their offer to pay my expenses, though kindly meant, is irrelevant and not sufficient inducement to undergo the disproportionate amount of planning, discomfort and fatigue involved.

I write back and tell them so, adding that if the Ambassador or

FASHIONABLE MATERNITY WEAR

Wide range of modern styles

KLILAT YOFI

109 Rehov Dizengoff, Tel Aviv
Tel. 231945

MADAME SCORPIO — clairvoyante

palm reading, cards, coffee grounds

Solves personal problems in all fields, and does away with your complexes.

HAIFA: Call Tel. 04-542377, only on Sunday, Monday, Tuesday and Thursday, 8 a.m.-1 p.m. and 4-7 p.m.

TEL AVIV: 5 Rehov Plasker (Mrs. Waiselberg), only on Wednesday, 10 a.m.-1 p.m. and 4-7 p.m.

MASKIT HAIFA

UNIQUE FASHION ARTS & CRAFTS JEWELLERY

EXCLUSIVE STYLE ORIGINAL DESIGNS INDIVIDUAL SERVICE

Listed by the Ministry of Tourism

6 NORDAU ST. HAIFA

sch
inst
be
coll
col
str
blu
rec

loc
th
of
tw
so
ph
th
in

looking
out of
the
smoke
of a
cigar

most
of the
maxi-
mum
for party
with the
to match
with the
of many
of geog-
and is a
a lot of
circum-
stances,
we found
in an Eilat
more than
Lycra
colour

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

YAAKOV ARON

Marketing
with
Martha

the kids

used nicely by dressing up the dolls in their own underwear.

To ensure some milk-drinking, took along a tin of the cocoa powder the children are used to at home. Otherwise, they ate the same food we did, generally sharing one meal between them.

Because we had the children with us, we did not go "out on the town" in the evenings, but those to retire and rise early with them. Had we wanted, I'm sure we could have engaged a chambermaid to babysit. As it was, if we decided to keep the children up in the evening for a meal at a restaurant, we insisted on an afternoon nap.

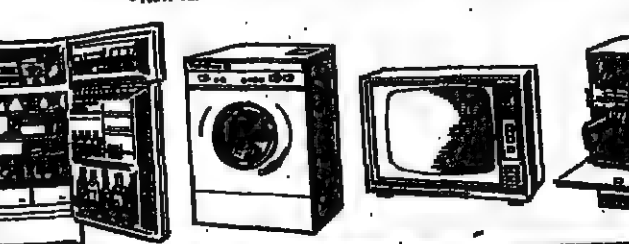
Many of the attractions of Eilat proved comprehensible to a four- and two-year-old, at their own levels. In fact, it was fun to see things through their eyes. They enjoyed the ride on the glass-bottomed boat, though Tami (Continued on Page 28)

DUTY FREE!

LOOK AT Westinghouse

A FULL RANGE OF HOUSEHOLD APPLIANCES FOR THE NEW IMMIGRANT-TAX FREE! WITH ELECTRA'S EXPERIENCED COUNTRY-WIDE SERVICE

ELECTRA: Tel Aviv: 34 Patach Tirosh Rd. Tel. 397721-89 Dizengoff Circle Tel. 344688
Jerusalem: 30 Yafa Road, Tel. 224760
Beer Sheva: 100 Yafa Road, Tel. 224760
Haifa: 100 Yafa Road, Tel. 224760
New York: 100 Yafa Road, Tel. 224760



You can be sure if it's Westinghouse

PAGE TWENTY-THREE

BEGED OR
at home in Israel...



MISS BEGED OR
at her youngest
15 Mazal Dagim, Old Jaffa
Tel. 03-826169
Open 10:18 midnight
Fri. until 1:00
Sat. 8 p.m. - midnight

Conveniently yours
MISS BEGED OR
DOWNTOWN
40 Montefiore Street Tel Aviv
Tel. 03-622769
Open 8:14 7 p.m.
Fri. until 1:00

And for that special figure,
that very special boutique
LADY BEGED OR
Personally Yours
104 Ben Yehuda Street
Tel Aviv
Open 8:14 7 p.m.
Fri. until 1:00

THE BOUTIQUE
104 Ben Yehuda Street
Tel Aviv
Open 8:14 7 p.m.
Fri. until 1:00

Genetic... in Geneva

Bikini under wraps

By Catherine Rosenheim

Jerusalem Post Reporter

THE swimsuit season is about to begin in full swing in most of the country. There will soon be a migration to the beaches. For those whose thoughts have already turned to the summer, the selection of a new swimsuit is a task. Last week at the Tel Aviv Fashion Show in aid of the Soldiers' Welfare Committee, models covered the full range of styles from the traditional one-piece to the latest in sophisticated prints, most of which are used for long maxi-dresses or party gowns. In the form of many different designs or geometrical patterns, a two-colored circular pattern appears in black, white and green, all on a ground, topped by a V-necked cardigan.

The most popular bikini is the very light, simple one-piece, often in "skin" fabrics — ultra-lightweight very fine Lyra. For figures quite up to that degree of posture and lack of support, there were also some "safer" bikini, somewhat less brief with padding.

Fashion this summer has fully come to the rescue of the anti-bikini brigade, and the use of one-piece suits cut under at the front and plunging at the back is a wide variety. In fact, practically every variation all in the same fabric with various types of matching or coordinating cover-ups, in form of shirts and skirts, dresses, wrapover kimono jackets or long skirts.

I particularly liked the cover-ups which consisted of a vest with a matching vest, which could be teamed with a pair of matching, plain-colored pants. A striking version striped in black, green, white and white and another of pink stripes and polka dots.

For anyone fond of the polka dot theme, the choice is another coordinated series of swimsuits or bikinis comes in white dots on a blue or green background and, to match, red waistlines or long and short shirt dresses with button-through skirts. On a romantic theme, a fine black and white polka dot fabric was used in the "Itsy Bitsy Breezy" bikini of song fame, with a little red-trimmed flower on the bikini pants. To go with it — matching black and white short dresses with puff sleeves and smocked bodices, embroidered with brightly colored floral motifs.

Dots appeared yet again in positive-negative print, black on green or white on black, for bikinis with little sunny patterns, topped by finely pleated palazzo pants, or mini-skirts, brief bolero tops.

Jungle prints are popular (Continued opposite)

scheme but with harlequin checks instead of circles. Velvets and chenilles are still to be found here and there in the collection, mainly used for uncoloured outfits. An outfit in stretch velvet consists of a plain blue bikini topped by a matching red-trimmed jacket.

Taking over where the naval look left off last summer, comes the tennis look — a whole series of navy and white swimsuits and two-pieces in many variations, some sporting crissed rackets up plique. The cover-ups to go with them are really sporting fashions in their own right: a three-piece suit consisting of navy blue pleated mini-skirt topped by a cotton cable knit twinset in white trimmed with red and blue, a short sleeved V-neck sweater topped by a V-necked cardigan.

Despite Gottex's continued growth — exports are expected to reach \$3m. this year and two more floors were recently added to the factory — the flair and individual handwriting of owner and design-coordinator, Lea Gottlieb, is still very much in evidence in the current collection. Happily, expansion has not taken place at the expense of design image.



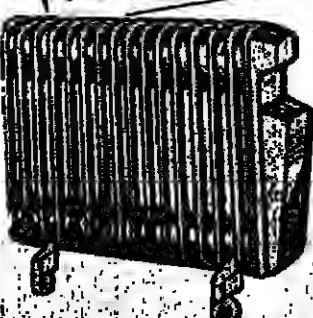
all" volle.

Above: Bathing suits in cashmere printed Lyra with matching short jacket, long skirt and turbans for the peasant note. Opposite: Bathing suits in Lyra and light Perlon Lyra with a matching "vamp" style maxi dress in Banlon. All by Gottex.

MATERNITY WEAR

NEW MODELS FOR THE NEW SEASON: TUNICS, SLACKS, SUITS, PINAFORE DRESSES, EVENING DRESSES.
MASHA Open all day continuously
4A Rehov Hamelech George, 2nd floor,
2 Mercos Baniel Melacha (near Allenby), Tel Aviv. Tel. 612615.

NEW IMMIGRANT!



Use your rights now!

Order now one of the new-model British DIMPLEX heaters. We can offer you a wide choice of oil-filled radiators, convectors, and many other types of heaters, for heating your home and office.

Dimplex Made in England

M.T. Kotton Ltd.
3, Shvil Hamifal (Industrial Zone) Tel-Aviv 66635
Please send me — without any obligation on my part — your catalogue and price list in the following languages (check which desired):
☐ English ☐ French ☐ Spanish
☐ German ☐ Hebrew
Name: _____
Address: _____

END OF SEASON SALE
REDUCTIONS
JEHUDITH
88 Rehov Hamelech,
Tel Aviv. Tel. 65988
Open all day
Third shop from Allenby Road

SALON FOR FINEST FURS
GERVAI
68 Rehov Ben Yehuda,
Tel Aviv. Tel. 228724



THE KEY TO SUCCESS

The tonic that contains only vegetable and natural materials, for convalescents, mothers, weight watchers, sportsmen, children.

BIO-STRATH

From all chemists.

WORLD'S FOREMOST PRODUCER OF GENUINE EAU DE COLOGNE



PERFUMES FOR THE DISCRIMINATING WOMAN FINEST TOILETRIES FOR MEN

FRIDAY, APRIL 18, 1963

THE JERUSALEM POST MAGAZINE — FAMILY PAGE

THE JERUSALEM POST MAGAZINE — FAMILY PAGE

PAGE TWENTY-FIVE

eriors udly kitchens from Sweden

For the first time in Israel, a high quality custom-designed kitchen which offers you all these features:

- Low Cost - Lower prices than most locally produced kitchens.
- Quick Delivery - within 3 months
- Sound Construction.
- Skilled Installation - and delivery at no extra charge
- Danish Interiors guarantee.

Danish Interiors is happy to announce that it is the exclusive agent in Israel for Star-Skabe, one of the largest kitchen manufacturers in the world. When you order a Star-Skabe kitchen, Danish's experienced, skilled staff takes care of and is responsible for everything from the first sketch to the final installation. And you can have your new kitchen within a short time. Why wait and wait? Come to your nearest Danish branch and very soon you can be preparing your mother's favorite recipe or Smorgasbröd in your very own Danish Interiors Swedish kitchen.

Tel Aviv : 26 Trumpeldor
Ramat Gan : 104 Derech Jabotinsky
Jerusalem : 3 Hasoreg, Opp. Bank Leumi
Haifa : 53 Horev, Ahuza
Beer Sheva : Passage Unico

danish interiors

way, on a good road through a collection of orange and plastic igloos, complete with private baths and air-conditioning. We had lunch at the Sharm.

By the end of the week, the children were so used to their understanding of the world that they remained a little hazy. I who is only two after all, a distinction between Eilat and "in the land" at four, had no trouble in relating between Eilat and Jordan at Akaba. But the asking when we were going to Israel.

Once in the car heading Tami's first question was when will you take me to the new Sharm, which is



When D'Amboise shows the hearing of the classic male dancer, with attention focused on his partner Mimi Paul.

can an expert professional company (the Yugoslav Kolo) was in a folk dance number a few weeks later on the same stage, a group of amateur opera dancers in a piece of Rumanian dance, come out? Why does a performer like Kenneth Gustafson appear to be "electrifying" to the body and the spirit when a group of "restrained" and "exhibited" by the same critic, in the same dance, less than a year

ago doesn't really lie in the performer's variability or the audience's eye - without explanation is rather to be found in the context of an event. In the Yugoslav - a highly polished professional ensemble. The number is polished to the bone. Costumes are gay and festive. Fitting, lively music accompanies the movement. Here the problem lies in the very nature of the material. Folk dance is a communal social expression of a communal celebration, a wedding, a festival, a mid-summer night's ritual in a meadow. The audience is appropriate when the group spontaneously breaks out of its own excess of high spirits or shows off a special step.

For the basic intent and form of folk dance are not theatrical. The stage and patterns tend to be repetitious, the original significance of the themes long forgotten. Therefore, when you place a folk dance on a stage, within the frame of a two-hour "show," the audience's interest, which lies in the charm of the dance and the variety of the movement and props, is often disappointed before the end.

For something more than this, the dancer must rely on the talents of a poet and his willingness to invent, from authentic materials, a new, traditional, Russian folk dance with ballet techniques. He must create a human situation, a story, a slow, lyrical progression, and gradually accelerating to a wild, kaleidoscopic finale. The dances are really communal folk dances, created by a great individual

dance • by joan cass

THE MALE SHOWS OFF

The most exciting moments in the Kolo production came with the six dancers who "acted" as horsemen, and later, as warriors and spies. I suspect that these two numbers were considerably theatricalized. For the rest, what appeared fresh and exciting in the first half of the programme eventually lost its appeal and became monotonous.

*** WHEN I next saw folk dance, it was during an evening of opera and ballet presented by the Israel National Opera. Here the dancers had none of the virtuosity or precise competence of the Yugoslavs. But they appeared after I had sat through 17 arias, a duet and a chorus, when I was literally squirming in my seat to relieve muscles that tensed as I watched singer after singer whose voice may have been good, but whose body was held in stiff, artificial postures.

For me it was a relief for the body and the spirit when a group of lively, slender performers entered to break up the stage space with rhythmic motion. Never mind that the movements were trite and oversimplified. Never mind that the choreographic form proceeded in fits and starts, punctuated abruptly by unexpected moments with applause-seeking tableaux. Never mind the poor hash (with no credit) of Fokine's "Prince Igor." Never mind the school-rehearsed rendition of the *pas de deux* from "Les Sylphides," (again with no credit to Fokine, but come to think of it, he would probably have preferred not to be blamed!). Despite everything, within the context of that evening's lethargy, I welcomed the dance.

*** THE question of Rens Gluck's composition, "Journey," is more complicated. When I first saw it, it was in a "programme" of Lis Schubert's company, The Dancers' Stage. Its choreography easily stood out from the other pieces as the clearest in conception and the one with the most interesting dance movement, and I responded to it enthusiastically. The second time I saw "Journey,"



Christopher Aponte in romantically introspective pose typifies the modern male dancer's lush style.

it was the only dance given at a Musica Viva concert and the impression was disturbing. The dance seemed too literal in relation to the music selections - bodies, after all, are more tangible and more limited than sounds. The intellectual atmosphere of the evening, with conductor Zubin Mehta's comments, as well as the very size of the Mann Auditorium, proved a top-heavy frame for the dance.

*** "Journey" also pointed up the impact of changing fashions in the most daring *décolleté*, with necklines plunging to the navel and buttocks exposed completely. Perhaps it all started with Rudolf Nureyev, the first male that I ever saw steal a scene from a ballerina. He was a refreshing change from the unexciting males who modestly focused all attention on the ladies. But while many young men are beginning to match him in technical virtuosity, too often they are surpassing him in flamboyance, towards an all-

engrossing, narcissistic exhibitionism. Kenneth Gustafson tends in this direction. When he did "Journey" a year ago, he struck me as electrifying and highly talented. He is still both, but if I am not mistaken, he is increasingly emphasizing showy mannerisms, to the detriment of the choreographer's vision. Part of this impression may stem from the fact that the Batsheva cast who surrounded him at the Mann Auditorium moved in a more classically restrained fashion than their counterparts in the Dancers' Stage ensemble of the earlier performance.

It is fair to conclude that the dance art is subject to a number of external factors, often beyond the control of choreographers and performers. Where and how and under what conditions a dance is presented, may affect its reception more than its own artistic content.

ACT OF GOD

the plague of locusts, has been conquered only in recent times. Not only is the plague still a matter of living memory, but even this year a warning has been issued as to the possibility of its incidence and preventive steps have had to be taken on an international level.

And it is only with the development of pesticides and insecticides, of the science of agriculture, that plant diseases have been successfully countered, though we are now faced with the problem of ecological damage as a result of the over-impregnation of the soil with chemicals. Before that, both these evils were regarded as

"acts of God" against which man was utterly helpless.

It is against this background that one can appreciate to the full the promise which is held out by the prophet Malachi that if only the people will, in his words "put God to the test" and give their tithes to the Temple, they will gain and not lose by this giving up part of their produce. "I will rebuke the *ohel* (literally "the devourer," an apt generic name for all the different species of grasshoppers and locusts which elsewhere in the Bible are mentioned by their various names), and it will not devastate your fruit of the ground" - a

TORA
AND FLORA

phrase which, as we know from the formula of the blessing over vegetables, refers specifically to grains as distinct from the fruit of the tree.

"Nor shall the vine cast its fruit in the field." The word translated "cast" has a specific meaning. It means neither more nor less than the bereavement of a parent of his child. It is an apt word in its context. The tree is the mother, the fruit is its offspring; and the premature casting off of the young fruit causes the mother to mourn for her still-born children.

I.L. RABINOWITZ

JERUSALEM guide

With Best Wishes for a Happy and Kosher Passover

THE PROMISED LAND LTD.

Jerusalem, 10 Hillel Street, Tel. 228311, 220909
Tel Aviv, 5 Shalom Aleichem Street, Tel. 50951

Best wishes for a happy and kosher Passover to all our clients and friends

The largest travel office in Jerusalem and The newest travel office in Tel Aviv

PROVIDE BOTH IN ISRAEL AND ABROAD:

- Air and Sea Tickets
- Student/Youth fares to all Continents
- Resort and Hotel Reservations
- Organized Tours
- Group Flights
- Car Rentals
- Customs Clearing (through Haifa Marine Ltd.)
- Freight Forwarding
- Storage & Packing
- Insurance

Branches: New Haven, Conn., U.S.A.; Manila, Philippines
Under the personal management of the owners:

In JERUSALEM

In TEL AVIV



Peter Nathan
formerly of Manila, Philippines



Perry Eoded
formerly of Albany, N.Y.



Stanley Dainkoff
formerly of Glasgow, Scotland and New Haven, Conn., U.S.A.

LEA RESTAURANT REHAVIA

18 Rehov Keren Kayemet, opp. the Gymnasium.

Hungarian Cuisine.

Large helpings of heimish

Traditional home cooking.

Open 12 noon-10 p.m. kosher

JERUSALEM RESIDENTS!

You can ask and get: — All kind of insurance through one agent who will attend to all your problems:

- Motor Insurance
- Fire and Burglary
- Personal Accident
- Liabilities and Roof Policies covering all family needs
- and LIFE INSURANCE

At your service:

Z. ZASLANI
(Insurance) Ltd.

Jerusalem Tower Building,
28 Rehov Hillel
Tel. 225532, 238721



WIDEST RANGE OF ISRAELI HANDICRAFTS, OLD AND NEW

INDIVIDUAL SERVICE
REASONABLE PRICES
ABSOLUTE RELIABILITY

SPECIALITY:
ORIENTAL JEWELLERY
ORIENTAL HANDICRAFTS

Listed by the Ministry of Tourism
Recommended by Israelis

JERUSALEM
4 Rehov, Corosh
Behind Biala Post Office
Tel. 221632

ALPİN מלפין

JERUSALEM • 28 King George Ave., Tel. 236626

VEGETARIAN RESTAURANT

BREAKFAST — LUNCH — DINNER

A variety of Pseudo Dishes

* Blintzes * Kreples * Borscht * Gefitelo * other Fish Dishes * Salads * Coffee and Cakes.

COME AND SAMPLE OUR CUISINE



TOURISTS! Large selection of FINE FURS fashioned in the most exclusive models.

1, King George Ave., Tel. 228208, Jerusalem.

מה נשתנה

החלוקה החדשה של מדינת ישראל

85th Anniversary of the State of Israel

Celebrate with us in a festive atmosphere

First and Second Traditional Passover Seder Services

will be conducted in our New Hall at the

HATIRAH RESTAURANT

at the TIRAT BAT-SHEVA HOTEL

with the cantors MASHEVETZKY and HOLLANDER

Please make reservations early 42 Rehov King George Tel. 232121, 228195, Jerusalem.



The Judean Hills Youth Recreation Center

Jerusalem Forest Tel. 02-527065, 531246

Traditional Pessah Seder

will be held at the Recreation Centre for residents

and tourists; Monday, April 16, 1973, starting at 7.30 p.m.

Adults: IL40 Children up to the age of 13: IL35

Tickets from Ben-Naim, 38 Rehov Yafa, Jerusalem, or at the Recreation Centre, P.O.B. 3353, Jerusalem.

— Number of places limited —

SPORTS CLUB

HOLYLAND HOTELS JERUSALEM

Managed by MR. POLITZER (RAG) The 1973 Summer Season Has Begun

* SWIMMING POOL — The only now open in Jerusalem, with veteran lifeguard instructor Mr. Hami

* CLAY TENNIS COURTS — The only ones in the Capital

* MINI-GOLF COURSE

* PING PONG

* SNACK BAR and other services

* LARGE, well-cared for Park

* Spacious, shady lawns

Reduced prices at the hotel, restaurant and the SPHINX

Join the club and enjoy pleasant atmosphere.

Number of places is limited. Particulars and registration at Holyland Hotel, Tel. 30203, P.O.B. 3461, Jerusalem.



NEW!! NEW!! DAGUSH ART GALLERY

Original Graphics and Paintings by well-known Jerusalem Artists

Arts and Crafts Workshop. Exclusive handpainted BATIK-WEAR in pure silk. Artistic Ceramics all designed by:

Gina Rotem

Open Sunday-Thursday 10 a.m.-2 p.m.; 4-8 p.m. Saturday: 11 a.m.-2 p.m.

11 Rehov Elin Rogel, near Mitspe Tor, Jerusalem



Hand painted BATIK shown at the Gallery

by mendel kohansky

"The English stage" presents Naomi Sharron, is at pains to stress the professionalism of the group in order, it may be presumed, to dissociate the company from the various amateur and semi-amateur attempts at an English-language theatre made in recent years.

The company being so eminently professional, I judged the show by standards one applies to the professional theatre. I am sorry to report that I found "the English stage" disappointing on all counts, considerably inferior to the level of the Hebrew stage, which, as readers of this column probably know, is to my mind, not particularly high. The choice of material is unfortunate, the direction poor, the acting spotty, ranging from fair to flagrant bad. Altogether, the evening leaves an impression of pretentiousness backed by little merit.

"Colours" opens with "Blue Comedy" by Paul Ableman. The action of the one-act play takes place in an affluent suburban home, where a young scientist and his wife are being entertain-

ed to dinner by a couple of old friends. At the end of the dinner, as the liqueurs are being passed around, the host suggests a number of ways of spending the rest of the evening, such as listening to his new records, playing scrabble or just plain conversing, when the scientist comes up with the idea of having an orgy. He meets with a mixed reaction. The hostess enthusiastically agrees; the host has reservations, but eventually he too agrees and to get things going starts to undress, displaying in the process a set of underwear coordinated with his trousers — the most spectacular sartorial feat since that movie, whose title escapes me, in which Cary Grant, teamed with Ingrid Bergman, takes off an evening pump to show its red tartan lining, which is the same as the

lining of his dinner jacket. It is the wife of the initiator of the trouble who appears as the wet blanket, but after a violent quidproquid discussion, during which the hostess takes off her dress (fire-engine red slip), she, too, tearfully starts to undress, and the scientist, who is a despicable fellow (old fashioned white brassiere). But to the disgust of the audience, all the smoke ends with no fire. The trousseau and dresses go back on where they were, the guests leave in indecent haste, and the hosts remain alone, sadder but probably not wiser.

"Blue Comedy" is an insignificant, shallow piece of comedy writing which could probably be effective as a brittle, laugh-getting piece in a good presentation. Here, director Maxine Eliaz clearly couldn't make up her mind as to which way to go, so that simple comedy acting suddenly becomes grotesque, to turn stylized, to revert to realism. And there are such irritating directorial touches as having a bar located at one end of the stage while the cast sits around the dinner table at the other end with the host, played in a mannered, self-indulgent way by Steve Alpert, wasting a great deal of time commuting from one to the other. Alice Bauman (in an improbably ludicrous costume), word to say and conveys her feelings with her expressive face. When she came out with the rest of the cast to make her bow after returning from the dead, she was still shedding bitter tears.

better presented. Written in a Sartre-Ionesco-Albee manner, the playlet is about a little girl whom her loving parents plus assorted relatives accuse of an unnamed crime, while she steadfastly refuses to admit any guilt. The evil deed, we eventually find out, is that she exists, and all the father and mother and a bigoted aunt and a priggish cousin demand is that she say she is sorry, to which she replies with a stubborn, tearful silence. When all persuasion fails, and they leave her alone, the girl takes the logical step and hangs herself.

The writing is superficial and the points are made too obvious, with the crude direction of Kenneth Regonbaum making them even more so. Again, the acting mixes styles to the confusion of the audience. While Ohad Kaplan, as the father, unsuccessfully tries to be realistic in his efforts to make the girl see the light, Vicki Sigman, at the side of the stage, goes into grotesque contortions caressing her son in order to make a point which doesn't even need making. Neither the inadequacies of the play nor the confusing direction, however, prevent Alice Bauman — again — from giving a moving and utter deal of time commuting from one to the other. Alice Bauman (in an improbably ludicrous costume), word to say and conveys her feelings with her expressive face. When she came out with the rest of the cast to make her bow after returning from the dead, she was still shedding bitter tears.

I HAVE a suspicion that "No Why" is not as bad as what I saw, and could probably be at least entertaining if it were

(Unfortunately I was prevented from seeing the third play on the bill. I hope to be able to correct this omission next week.)



"the English stage" in "No Why." This might have been entertaining.

SS-4300

PS-5520

STR-6046

HI FI EQUIPMENT is composed of: - Amplifier/Tuner 30W x 2 with Microphone Inputs - Turntable with magnetic head hydraulic lift fully automatic One pair of Speakers - 4 speakers each

Sony's demonstration room
SHALOM TOWER, 9 Ahad-Ha'am St. Tel Aviv.
Tel. 52431
NEW IMMIGRANTS:
All Sony Products are duty-free. 10 days delivery

ACRE FAIR FOR ARTS & CRAFTS 18.4 - 28.4

The greatest show and sale of arts and crafts of Israeli artists and craftsmen — independent artists, kibbutz artists, Arab, Druze, Beduin, Armenian, Persian artists and craftsmen.

April 18-28
Acre
Khan el Umdan

Open daily from 10 a.m. to 10 p.m.

THE ISRAELI FOR



ELIAZ DRY RED
The Pick of the Vineyard



TEL AVIV

capriccio
Your personal host, Aldo, invites you to enjoy...
2 Rehov Yirmiyahu, Tel: 25337

La Marchetta
★★★ Sea-Food Restaurant
328 Rehov Dizengoff
Tel: 448405
Open: Lunch & Dinner

4FORKS
Gondola RESTAURANT
Your personal host, Aldo, invites you to enjoy...
57 Rehov Pincher, Tel: 283788

Bodega
Tasty appetizers, Drinks, Wine, Beer and Cocktails
30 Rehov Ibn Gvirol
Tel: 254594
Open: Noon-2 a.m.

CASA MIA
Your host ANTONIO invites you to...
38, Bldg. Hamelach Street, Tel: 238558
I.P.L. Management. Never on Sundays.

IMPERATOR
FAMOUS FOR FRESH FISH
Shrimps, Calamari, Clams, Grill
Bouillabaisse marseillaise
I.P.L. Management
33 Rehov Yarmiyahu Tel: 44922

me and me
THE PIZZARIA
FINEST ITALIAN FOOD
203 Dizengoff, Tel: 449427

You don't have to be Chinese...
To eat in the only Chinese Restaurant in town
Singing Bamboo
317 Hayeron St. T.A. Tel: 443400
Open: Lunch & dinner including Saturday

LE VERSAILLES
RESTAURANT
SUPERB FRENCH CUISINE
37 Rehov Gaulah, Tel: 53552

CASA DEL SOL GANDY
RANCH RESTAURANT-BAR
Gee Road, Ganot
Open for Lunch and Dinner (but never on Sundays)
Tel: 944229

CARLTON
PETIT TEMPLE DE LA GASTRONOMIE
RUE DIZENGOFF 344 TEL. 04 03 80

el mor
49 Rehov Ibn Gvirol
For reservations Tel: 265705

WINE STORE
204 Rehov Dizengoff
Tel: 282600

PIZZERIA TRATTORIA
11 Mafioso
The taste of the Italian kitchen
3 Rehov Yordel Haasrah
Tel: 443905 (never on Sunday)

CHEZ ROGER
French and Italian Cuisine
Intimate Atmosphere
Open Balcony
52 Rehov Yordel Haasrah
Tel: 523149

ABU CHRISTO
Finest sea-food, grill specialties
lobster, shrimps, oysters, aspla
View of the old harbour.
Old City, ACRE. Tel: 910085

ARCADIA
Your Personal Hostess, Mrs. Anne Berthel, offers you...
Khan Swards: 13/238, Old Acre
Tel: 911371

Sands acre
UNIQUE FOR ITS EXQUISITE CUISINE
Sea Food and International Cuisine
Old Acre, Next to Khan El Umdan
Tel: 910029

NOBLESSE OBLIGE



"NOBILITY" means looking your very best... everywhere. Especially when you're on the town



Salomon's Fashion
LEATHER & SUEDE
30 Ibn Gavriel St. (London Mini Store)
Tel Aviv, Israel

"MY BAR"
AMERICAN BAR & RESTAURANT
Specialties: Goulash Soup, Wiener Schnitzel
8, Riffel St. Tel: 224834
Lunch and dinner
"The Middle East" (Playboy)

ARABESQUE
RESTAURANT & BAR
Rahva Street, Jerusalem.
Tel: 84795

HATEM MASSWADEH
RESTAURANT
Oriental and European Specialties
6A-Mahesh Street, Jerusalem
Tel: 81048

FINK'S
JERUSALEM'S FAMOUS BAR RESTAURANT
RESERVATION: TEL: 234523
George Ave., enr. Hietadrut St.
Tel: 6130-830, 8-9:30, 9:30-11 p.m.

Sea Dolphin
JERUSALEM'S ONLY FRESH SEA FISH RESTAURANT
EXQUISITE DELICACIES
SPECIAL PRICES FOR LUNCHEES
DAMIA St., Tel: 8276, P.O.B. 92

UMAYYAH
Eastern kitchen... in the finest tradition of Oriental hospitality
Herd's Gate, Jerusalem
Tel: 82705, 83542

SINBAD RESTAURANT
JERUSALEM
"Arabian Nights" theme
Tel: 82705, 83542

Strauss milk bar
you will find us always in the CENTER
2 King George Ave.

NETANYA
EXQUISITE SPICY NORTH AFRICAN CUISINE
Strictly Kosher
2 Rehov Herzl Tel: 28412

La Chaudiere
French Cuisine-Home Specialities
Courteous Service-Parking
2, Sidort Weizmann Tel: 22065

king solomon hotel RESTAURANT
FRENCH CUISINE
18 Rehov Hamapilim Tel: 2843/2

LA POSADA DE DON JOSE
In the best tradition of Authentic South American Cuisine
Kfar Haetzimot 5

CAFE-RESTAURANT-HARBOR
Wonderful old fashioned Jewish cooking...
Chulent, kishka, gefilte fish
Specialty: Rumanian Grill
4 Rehov Herzl Tel: 22311

RESTAURANT PIZZERIA
THE BEST OF THE FAMOUS SOUTH AMERICAN CUISINE
NETANYA: Tel: 058-91187
on the Haifa-Tel Aviv Road
(2 km. towards Tel Aviv from the Netanya crossroad, at the "Sopel" station)

NETANYA
Tel: 058-91187
on the Haifa-Tel Aviv Road
(2 km. towards Tel Aviv from the Netanya crossroad, at the "Sopel" station)

MISADAG
SEA FOOD RESTAURANT
International Sea Food Specialities
Opposite Bat-Galim Casino
Haifa, Tel: 244441

SHANGHAI
Chinese Restaurant
Haifa 102 Haizman Rd Tel: 537187
AUTHENTIC CHINESE DELICACIES

PAGODA
CHINESE RESTAURANT
AIR-CONDITION
Open for Lunch & Dinner
HAIFA 1 BAT-GALIM AVE.
TEL: 53585

U.N.O. Restaurant
Oriental and Sea Foods
Haifa, 10, Uno Ave. 531046

ABBA KHUSHI HOUSE-RESTAURANT
Wide variety of International Delicacies
Family and business dinners
Nave Sheanah Tel: 223892

La Trattoria
chez edy
SPECIALITIES
FRANCO-ITALIENNES
COUNIQUE TURKISE
POMMES
Reservations: Tel. 82220
Shd. HANABBI 110, MERICAE HACARIMEL

ABED
ORIENTAL SPECIALITIES
Lamb and Mutton Dishes
Kikar Pariz Tel: 533723

Peer
EUROPEAN MENU
A pleasant atmosphere
On a terrace in the centre of the Carmel
130 Sderot Haanani, Tel: 82333

The Pub
The place to enjoy a wide selection of beer and wines and the authentic ambience of the pub.
102 Dorekh Ha-etzimot Tel: 528841

FAHED
LEBANESE HUMUS AND EGYPTIAN PHILL
Oriental Hospitality at its best
41 Rehov Huri Tel: 530079

NEPTUNE SEA FOOD RESTAURANT
Tranquil atmosphere on the Mediterranean Coast
19 Rehov Margolin, Tel: 535205

ASHKELOH

RIKO CAFE-RESTAURANT
EUROPEAN KITCHEN
EXCELLENT DISHES
FROM NORTH AFRICA
SELF SERVICE-NO RESERVATIONS
FOR PARTIES AND OCCASIONS
HAZARACH - CENTER HARBOR
3410-4592

MA'ADAN CAFE-RESTAURANT
BUSINESS-CENTRE, AFRIDAR
ASHKELOH
"European Menu"
"Sea Fish"
"Vegetarian Meals"
KALMAN SILBERMAN, TEL: 2823

THIS IS A HYPNOTIC ADVERTISEMENT



WE PUT THIS BOTTLE HERE TO MAKE YOU THIRSTY.

Look closely at the bottle. Think about the beer inside. Think about that lovely Golden Goldstar bubbling down your throat. You're becoming thirsty... thirsty... thirsty... Suddenly you feel an irresistible urge to rush out and buy Israel's favourite beer. Don't fight that urge. Go out and buy. That's why we put this advertisement here in the first place.

the only 4-forks restaurant in Jerusalem

RESTAURANT BAR

Peer

1972 outstanding ★★

CONTINENTAL SPECIALITIES

Shimon Ben Shetach St. Tel. 222722 open 7 days a week, and on Passover

It Pays To Advertise in THE JERUSALEM POST

Israel No. 1 Exclusive Sea Food Restaurant

FAMILY LUNCH on Saturdays 12:00 (incl. wine)

e mar FULL MEAL **מלך המלכים**

49 Rehov Ibn Gvirol, T.A. Reservations Tel. 265763

Egar Advertising Ltd.

TRADITIONAL SECOND PASSOVER SEDER

for visitors from the U.S.A. and CANADA and newly arrived immigrants from the U.S.S.R.

Tuesday, April 17, 1973, 7 p.m. at **FARBAND HANLIN HOUSE** 30 Rehov Weizmann, Tel Aviv

Festive Passover Dinner Singer-Cantor: Mordechai Rott

Rich artistic programme: **NIRA RABINOWITZ** and **SHLOMO NITZAN**

Hassidic Songs At the piano: Dr. H. Wintermütz

Mandelbaum Orchestra

Tickets: Hamlin House, 30 Rehov Weizmann, Tel Aviv Daily 8 a.m.-12 noon; Tel. 252715-251124

Open during Passover

BLACK ANGUS STEAK HOUSE

Home of good food. Cleanliness and service are our keynote. Try our delicious steaks, English-style fish and chips, American fried chicken, Jumbo Big Beef Burgers.

35 Rehov Sokolov, Ramat Hasharon

JUST A SMALL PLACE — BUT THE FOOD IS RATHER BIG

CHEF'S JERUSALEM PENTHOUSE

By RESERVATION ONLY — Tel. 6518

TRANSPORTATION PROVIDED FROM HOTEL

CONTINENTAL 7 COURSE DINNER — (includes service charge)

Top Floor — Yonatan Ben Zakai 68/14 — Jerusalem

THE WORLD IS YOURS WITH MUNDUS TOURS

Plan your vacation now!

- Book a place on a group flight and join an organized tour in Europe: Switzerland, England and Scotland, Spain and Portugal, Rhine cruises, Greece and Greek island cruises.
- Regular group flights at reduced rates to Europe, the USA, Canada and South America.

Bookings and information:

MUNDUS TOURS

73 Rehov Nahlat Benyamin Tel. 622606/7, Tel Aviv

25 years experience in the service of the Israeli traveller.

Spring has arrived

Come and celebrate **PASSOVER SEDER** on Monday, April 16 at 7.30 p.m.

at the **Validor Hotel** near Herzliya beach

★ Spring atmosphere ★ Festive meal ★ Wine and drink in abundance

Please order in advance, Tel. 03-938921

IN JERUSALEM

EGOZIT Pastry Shop and Cafe

29 Gaza Road, Tel. 63333

Under the management of **M. NEUBERG** (formerly the Gili pastry shop)

Varied selection of cakes and bakery items, fresh every day. High class quality. Kosher for Passover, under Rabbinical supervision.

Opening April 15, 1973.



Captain Aubrey Silver, in fcs, looking over the Old City from the roof of the Nissan Bait synagogue.

music by yohanan boehm

POLICE BAND HONOURS ITS PIONEERS

as the Hadassah convoy was almost wiped out, and one member was killed and three wounded before the British Police rescued them. One most promising musician was killed in the fighting at Notre Dame, another outside Police Headquarters (of his seven children, six are today practising musicians!).

For economic reasons, the band was broken up for a time, but Gribov's tenacity won the day over small-minded officialdom, and the music was resumed. Gribov retired in 1963, and Aris Zemanek, a teacher at the Rubin Academy in Jerusalem, took over. That the band has won a certain amount of respect and recognition was demonstrated by the fact that the Inspector-General, the District Commander, the Jerusalem Commander and other senior officers participated in a ceremony at the Kishle this week when, in the presence of members of the families, the band's quarters and the rehearsal hall were named in memory of Aubrey Silver and Naftali Gribov respectively.

The band is still the Police Force's best ambassador, playing for official occasions as well as for popular festivities, visiting development towns and conveying to the new citizens of Israel, especially the children, a friendly and musical image of the Police.

It is also still kept to its former size — and this severely limits any further development. All the other orchestras in the country help to integrate newcomers by increasing their numbers and accepting new musicians into their ranks. The tasks of the Police Band are so manifold, and its importance so great, that thinking inherited from the Mandate should be put aside and the band should be given a new deal. The Inspector-General, Mr. Shaul Rosolio, is well known for his interest in music; he might do worse than cast a benevolent eye on his valiant band and add some new musicians to its numbers.



Captain Aubrey Silver, in fcs, looking over the Old City from the roof of the Nissan Bait synagogue.



Who knows four

I know four — **SIEMEN'S** four products: **BARAK OR** There's nothing like it for washing floors. Nonstick, economical, pleasant smelling. **ZBANG** Zbang red kills ants, fleas, cockroaches and other crawling insects. Zbang blue kills mosquitoes, flies, and other flying insects. **SUPER LAVAN** For absolute cleaning; bleaching, and stain removal with no marks left, in the convenient stubby bottle. **ORON** The all purpose scourer; disinfects and whitens baths, sinks, lavatory pans; destroys bacteria.

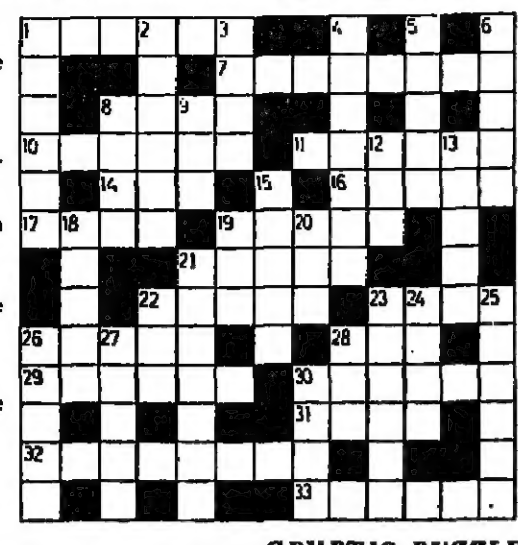
פאליסו

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.

EASY PUZZLE

- ACROSS**
1. Photographic device (6)
 2. Not working (4)
 3. Requisite (6)
 4. Single number (3)
 5. Doctrine (5)
 6. Pungent (5)
 7. Ceremonies (5)
 8. C by ear (5)
 9. Worry (4)
 10. Number (5)
 11. Large extinct bird (3)
 12. Vegetable (6)
 13. Liner (6)
 14. Pit (4)
 15. Part of a story (6)
 16. Beat on a horse (6)
- DOWN**
1. Pamper (6)
 2. Terminating (6)
 3. High (6)
 4. Shooked fish (7)
 5. Mineral (5)
 6. Have confidence (6)
 7. Shelter (4)
 8. Alternative word (3)
 9. Musical performance (5)
 10. Very small amounts (5)
 11. Heavenly person (5)
 12. Tie (3)
 13. High rocky ground (3)
 14. Make reference to (7)
 15. Low nearly vertical (6)
 16. Unfaded (6)
 17. Speed (4)
 18. Marine tortoise (6)
 19. Enemy agents (6)
 20. Tightly sound (5)
 21. Unruly crowd (6)
 22. Owl (4)



- ACROSS**
1. Wrist, 6, Delany
 2. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

- DOWN**
1. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

CRYPTIC PUZZLE

- ACROSS**
1. A letter in a river is naturally watery (4)
 2. A boy of three? (6)
 3. Did he write on card? (6)
 4. One who does so is only making it on (4)
 5. Animals' family fur? (6)
 6. Buildings Hamlet appears in, in London (6)
 7. Bathing war? (4)
 8. Grand contests for goddesses (6)
 9. Some free director for Oliver (4)
 10. Two-star arrangement, veiled pessimistically (2, 5)
 11. Small bird and an enormous bird (6)
 12. How the selling man appears to Olga in the West? (6)
 13. How on the forehead? (4)
 14. Determined to tax TV? (3)
 15. A little pile of waste eggs (3)
 16. How you feel when over-drawn? (6)
 17. Do they bleed about taking a dog? (6)
 18. There may be a man under this tree (6)
 19. Something unworthy? My, my (6)
 20. Always without a sign of victory (6)
 21. Lacking light (and air, we hear) (4)
 22. Chest protector (3)
 23. Do such shoppers have a glazed look? (6)
 24. Property of the mother superior (4)
 25. Shirts a type in fashion (6)
 26. Collector's item? (4)
 27. Solitary very often (6)
 28. One of many hanging around in the garden? (3)
 29. A piece of the American tourist (4)
- DOWN**
1. A letter in a river is naturally watery (4)
 2. A boy of three? (6)
 3. Did he write on card? (6)
 4. One who does so is only making it on (4)
 5. Animals' family fur? (6)
 6. Buildings Hamlet appears in, in London (6)
 7. Bathing war? (4)
 8. Grand contests for goddesses (6)
 9. Some free director for Oliver (4)
 10. Two-star arrangement, veiled pessimistically (2, 5)
 11. Small bird and an enormous bird (6)
 12. How the selling man appears to Olga in the West? (6)
 13. How on the forehead? (4)
 14. Determined to tax TV? (3)
 15. A little pile of waste eggs (3)
 16. How you feel when over-drawn? (6)
 17. Do they bleed about taking a dog? (6)
 18. There may be a man under this tree (6)
 19. Something unworthy? My, my (6)
 20. Always without a sign of victory (6)
 21. Lacking light (and air, we hear) (4)
 22. Chest protector (3)
 23. Do such shoppers have a glazed look? (6)
 24. Property of the mother superior (4)
 25. Shirts a type in fashion (6)
 26. Collector's item? (4)
 27. Solitary very often (6)
 28. One of many hanging around in the garden? (3)
 29. A piece of the American tourist (4)

SOLUTIONS TO TODAY'S PUZZLES ON WEDNESDAY

ON THE AIR

FIRST PROGRAMME

News: 8.00, 8.30, 9.00, 9.30, 10.00, 10.30, 11.00, 11.30, 12.00, 12.30, 1.00, 1.30, 2.00, 2.30, 3.00, 3.30, 4.00, 4.30, 5.00, 5.30, 6.00, 6.30, 7.00, 7.30, 8.00, 8.30, 9.00, 9.30, 10.00, 10.30, 11.00, 11.30, 12.00, 12.30, 1.00, 1.30, 2.00, 2.30, 3.00, 3.30, 4.00, 4.30, 5.00, 5.30, 6.00, 6.30, 7.00, 7.30, 8.00, 8.30, 9.00, 9.30, 10.00, 10.30, 11.00, 11.30, 12.00, 12.30, 1.00, 1.30, 2.00, 2.30, 3.00, 3.30, 4.00, 4.30, 5.00, 5.30, 6.00, 6.30, 7.00, 7.30, 8.00, 8.30, 9.00, 9.30, 10.00,

WHAT'S ON

Plant a Tree in Israel
With your own hands!
Free tours for planters to the Hills of Judea every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department (Keren Kayemet Le-Israel (Jewish National Fund)) in Jerusalem - Rehov King George, corner Rehov Keren Kayemet, Tel. 33261. In Tel Aviv - 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 33448.

ALL WEEK IN JERUSALEM
Israel Museum -
Mon., Tues., Thurs., 10 a.m.-6 p.m.
Wed., 10 a.m.-5 p.m.
Museum 40 a.m.-10 p.m. Rockefeller Museum 10 a.m.-6 p.m. Fri., Sat., 10 a.m.-3 p.m.
Exhibitions:
Alhambra of Granada - Photographs by Artel - Special Exhibition at Rockefeller Museum (in coop. with Jerusalem Municipality). Film making (Youth Wing).

Travelers to the Holy Land - prints and drawings, 15th-20th cent. in memory of Hermann Meyer (Cohen Hall). Henri Friedlander - typography and lettering (Library Hall).
Impressionist and Post-Impressionist paintings from the Museum and Farkas Collections (Goldman Hall).

Special exhibit:
Limestone relief from a tomb at Saqqara, Egypt, depicting food offerings for the dead: bread, figs, cuts of meat, beer and wine. Old Kingdom period, early VI Dynasty, about 2300 B.C.E. Gift of Dr. R. Hecht, Berlin.

Conducted Tours:
Madness Tours - by appointment only Tel. 33333, Jerusalem.

1. Tour of Hadassah Projects in Jerusalem. 8:30 a.m. Strauss Health Center, 24 Rehov Strauss, 112.40 or 12 towards transportation and refreshments.
2. Medical Centre Only. Includes visit to Chagall windows, exclusive Audio-Visual Presentation of the "Hadassah Story" at 9:30 a.m., 11 a.m., 12:30 p.m. and 3 p.m. Comedy Tourist and Information Centre. Medical Centre. No charge. Bus 10 and 27.

Day Town Jerusalem - (Kiryat Noar). Dayit Vagan. Daily Tours (except Shabbat). Tel. 331912.
Hebrew University, conducted tours in English, weekdays at 9 a.m. and 12:30 p.m. starting from the lobby of the Administration Building at the Givat Ram Campus and at 1:30 a.m. from the Truman Research Institute at the Mount Scopus Campus.

Tourists and visitors come and see the General Israel Orphan's Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10:30 a.m. and 4 p.m. Kiryat Moshe, Tel. 338921.

New Israel Films:
Largest Israel Film screened weekdays at 12 noon at Keren Hayosod Hall, Jewish Agency Building, Jerusalem. Admission free.
Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 228229, 7:30 a.m.-8:30 p.m. in Roma. David's tower. Sound and Light Show in Jerusalem. Dialogue - Yehuda and Arnon Adar. Music - Noam Shavit. Every evening except Friday, 7:30 p.m. in Hebrew. 8:45 p.m. in English. Additional show at 10 p.m. Mon., Tues., Wed., Sat. in English, Sun., Thurs. in French. Tel. 33333, Jerusalem agencies and Citadel box office (evenings). Please come warmly dressed.

TEL AVIV
Tel Aviv Museum, Sherot Shaul Hama-
lach. Exhibitions: The graphic works of Antoni Clavé (Zacks Hall). Painting and Sculpture (Meyerhoff Hall). From Impressionism to Abstract Art (Jaglom Hall and Hall No. 3). Klee's Art (Hall Hall). Hours: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; 4-7 p.m. Tues., 10 a.m.-7 p.m.; 4-6 p.m. Fri., 10 a.m.-2 p.m.; Sat. 10 a.m.-5 p.m.
Helena Rubinstein Pavilion, 8 Rehov Tarnat. Avidor Arlikha - Paintings: 1927-1935; 1936.

Museum Ha'aretz: Ramat Aviv. (1) Glass Museum; (2) Kadman Numismatic Museum; (3) Ceramic Museum; (4) Museum of Bibliography and Philology; (5) Museum of Science and Technology; (6) Tel Quasile Deservations; (7) Alhambra Museum; Wed. - 10 a.m.-5 p.m.; Sun., Mon., Tues., Thurs. 10 a.m.-5 p.m.; Fri. 10 a.m.-4 p.m. 50 Rehov Hayarkon. (8) Museum for the History of Tel Aviv-Yaffo: Sun., Mon., Tues. 10 a.m.-5 p.m.; Fri. 10 a.m.-4 p.m.

Conducted Tours:
Tel Aviv University
Free conducted tours in English, of RAHETZ AVIV CAMPUIS daily except Saturday. Assembly point at University - 10:30 a.m. Public Relations Dept. - Transportation - by public buses 26, 28, 79, 80. Free transportation on Mondays and Wednesdays from hotels: 8:30 a.m. - Tadmor, Sharon, Accadia, Valdor. 10 a.m. - Sheraton, Hilton, Ramat Aviv, Samir, Asor. 12:30 p.m. - Tel Aviv, Adin, Ami Shalom, Bazel. For further details Tel. 45111. Public Relations Dept.

The Israel National Opera
Hansel and Gretel/
Russian Rumanian
Dances
Tomorrow, Saturday, April 14
Tel Aviv

Bar-Ilan University, daily, for free transportation please call public relations Tel. 787491.

Hebrew Women's Organization of America and Canada, 18 Rehov Dov Hoz, Tel Aviv call Tel. 220157, 243103; Jerusalem, 222446, 631808; Haifa, 64328; Jerusalem, 3171.

Hilken-Tel Aviv: H. Stern's duty-free Jewellery, international guarantee. Government-approved.

ORT Israel for visits please contact: ORT Tel Aviv, Tel. 782261/2; ORT Jerusalem, Tel. 336675; ORT Haifa, Tel. 34227; ORT Netanya, Tel. 22832.

National Religious Women's Organization: Mirab and Hapool Kamrah Women in Israel, 166 Rehov Ibn Gvirol, Tel Aviv; call Tel. 08-440818, 08-728942. Jerusalem Tel. 08-3000, 08-5822. Mondays/Wednesdays guided tours through Neve Sara Herzog Complex, Bnei Brak.

Montes Mapelet - Pioneer Women: Courtesy tours Sunday through Thursday 9 a.m. Tel Aviv, Bialafrut Bldg., 93 Rehov Arlosoroff. Tel. 25141.

Travelers to the Holy Land - prints and drawings, 15th-20th cent. in memory of Hermann Meyer (Cohen Hall). Henri Friedlander - typography and lettering (Library Hall).

Impressionist and Post-Impressionist paintings from the Museum and Farkas Collections (Goldman Hall).

Special exhibit:
Limestone relief from a tomb at Saqqara, Egypt, depicting food offerings for the dead: bread, figs, cuts of meat, beer and wine. Old Kingdom period, early VI Dynasty, about 2300 B.C.E. Gift of Dr. R. Hecht, Berlin.

Conducted Tours:
Madness Tours - by appointment only Tel. 33333, Jerusalem.

1. Tour of Hadassah Projects in Jerusalem. 8:30 a.m. Strauss Health Center, 24 Rehov Strauss, 112.40 or 12 towards transportation and refreshments.
2. Medical Centre Only. Includes visit to Chagall windows, exclusive Audio-Visual Presentation of the "Hadassah Story" at 9:30 a.m., 11 a.m., 12:30 p.m. and 3 p.m. Comedy Tourist and Information Centre. Medical Centre. No charge. Bus 10 and 27.

Day Town Jerusalem - (Kiryat Noar). Dayit Vagan. Daily Tours (except Shabbat). Tel. 331912.
Hebrew University, conducted tours in English, weekdays at 9 a.m. and 12:30 p.m. starting from the lobby of the Administration Building at the Givat Ram Campus and at 1:30 a.m. from the Truman Research Institute at the Mount Scopus Campus.

Tourists and visitors come and see the General Israel Orphan's Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10:30 a.m. and 4 p.m. Kiryat Moshe, Tel. 338921.

TEL AVIV
Tel Aviv Museum, Sherot Shaul Hama-
lach. Exhibitions: The graphic works of Antoni Clavé (Zacks Hall). Painting and Sculpture (Meyerhoff Hall). From Impressionism to Abstract Art (Jaglom Hall and Hall No. 3). Klee's Art (Hall Hall). Hours: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; 4-7 p.m. Tues., 10 a.m.-7 p.m.; 4-6 p.m. Fri., 10 a.m.-2 p.m.; Sat. 10 a.m.-5 p.m.
Helena Rubinstein Pavilion, 8 Rehov Tarnat. Avidor Arlikha - Paintings: 1927-1935; 1936.

Women's League for Israel, 37 King George, Tel Aviv. Conducted tours of the Humes. Please call: Tel Aviv - 248189; Jerusalem - 39640; Haifa - 65177; Netanya - 3364.

Wise Club, 118 Rehov Hayarkon, Tel. 232939, 8 a.m.-2 p.m.

Canadian Hadassah-WIZO Office, 446 Hayarkon, Tel. 237050, 8 a.m.-2 p.m. Hadassah Club, 90 Rehov Hayarkon, Tel. 56039.

HAIFA
Hadassah Club, Youth Aliya office, 209 Rehov Hameglin, Tel. 4361, 64876. Goldman Art Gallery, 93 Rd. Hanasat. Salvador Dali's 12 Tribes. Carvings hand painted by the artist for Israel's 25th Anniversary. With introduction by the Minister for Foreign Affairs, Mr. Abba Eban. Opening Sat., April 14, at 6 p.m. Open daily, 10 a.m.-1 p.m.; 4-7 p.m.; 8-10 p.m. Sat. 11 a.m.-1 p.m.; 6-8:30 p.m.

CAESAREA
Tiamoret Harasorin, tonight in the harbour fort.

REHOVOT
Weismann Institute of Science, conducted tours, Sun. to Thurs. 10 a.m. and 2:30 p.m.; Fri. 10:30 a.m. only; standing from the lobby of the Charles Clore International House.

SATURDAY JERUSALEM
Organ Music by Philip Reger every Saturday at 10:30 p.m. Y.M.C.A. Auditorium. Public Welcome.
Melave Malka, 8:30 p.m. at Hechal Shalom, 88 Rehov King George.

THE ARTISTS VILLAGE OF EIN HOD
cordially invites friends and visitors to participate in our
ANNIVERSARY CELEBRATIONS.
OUR ART GALLERY
presents an exceptionally large choice of paintings, sculpture, arts and crafts.
Open daily from 9:30 a.m.-5:30 p.m., all the year round.

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM

Saturday, April 14
Wednesday, April 18
4 p.m.
8 p.m.

A CONCERT FOR TWO HARPS
CANCELLED
EXHIBITION OPENING
"Jewish Life in Morocco"
In honour of Israel's 25th anniversary
COURSE IN ART HISTORY
(Heb. with slides)
"On Jewish Art" (C)
"From Spain to North Africa in Jewish Art." Prof. Benzion Narkis, Chairman, Dept. of Art History, Heb. University. Tickets: ILI (non-members: IL3). Following the lecture:
FILMS ON ART
"West meets East - in Art"

8:15 p.m.
"Edge of the West" - Jewish daily life in the Moflah, large offices, the Atlas mountains and near the Sahara. Free - from April 19, Sun. through Thurs. at 5 p.m. (English)

YOUTH WING
Activities in the Filmmaking Exhibition, April 18, 19, 20, 22 from 10 a.m.: Closed-circuit TV recording and Open Studio

EXHIBITIONS
Jewish life in Morocco from April 18
Alhambra of Granada - Photographs by Artel - Special Exhibition at Rockefeller (in coop. with the Municipality). Impressionist and Post-Impressionist paintings from the Museum and Farkas Collections (Goldman Hall).
Travelers to the Holy Land - prints and drawings, 15th-20th cent. in memory of Hermann Meyer (Cohen Hall).
Filmmaking (Youth Wing)

SPECIAL EXHIBIT
Limestone relief, Egypt, about 2800 B.C.E. Gift of Dr. R. Hecht

VISITING HOURS
Sun. 10 a.m. - 5 p.m.
Mon., Tues. (Holiday) 10 a.m. - 2 p.m.
Wed., April 14 Museum 10 a.m. - 10 p.m.
Rockefeller 10 a.m. - 6 p.m.
Thurs. April 19 - Free 10 a.m. - 6 p.m.
Fri., Sat. 10 a.m. - 2 p.m.

UNIQUE IN ISRAEL



La Fondue Jerusalem
The exclusive restaurant.
Selection of gourmet dishes.
Various fondues - Cheese, late Fondue, Apricot Fondue, Banana split Hambo.

LISTED BY THE MINISTRY OF TOURISM

THE YIDDISH MUSICAL THEATRE
presents the famous tenor
ADRIAN STOR
and a first class company in the wonderful operetta
Der Zingendiker Shmid

TEL AVIV, Ohel Shalom
Sat., April 14, 7 and 8:15 p.m.
HAIFA, Yehdov
Tues., April 17, 7 and 8:15 p.m.
TEL AVIV, Beit-Tanakh
Sat., April 14, 7 and 8:15 p.m.

Tickets: Tel Aviv, Canal and other agencies.

This week at the Tel Aviv Museum

THE NEW BUILDING
EXHIBITIONS
★ The Graphic Work of Antoni Clavé (Zacks Hall)
★ The Museum Collections (Meyerhoff Hall, Jaglom Hall, Haft Hall, Hall No. 3)
THE HELENA RUBINSTEIN PAVILION
★ AVIGDOR ARLIKHA: Paintings 1927-1935 & 1936

HELENA RUBINSTEIN ART LIBRARY (new building) Open: Sun. 10 a.m.-1 p.m.; 4-7 p.m.; Friday: 10 a.m.-1 p.m.

SPECIAL PASSOVER PROGRAMME
Wed. THE RED SHOES (Anderson Fabrics)
April 18 Director: Michael Powell
12:30 a.m. With: Maira Shearer, Ludmilla Tcherina
FESTIVAL OF CONTEMPORARY ITALIAN FILMS
In cooperation with Istituto Italiano di Cultura
Wed. Giulietta degli Spiriti (Juliet of the Spirits) Italy 1964
April 18 Director: Federico Fellini
7 p.m. With: Giulietta Masina, Sandra Milo, Mario Pisu (English/Hebrew subtitles)
8:30 p.m.
CONCERTS
Sat. (Leon and Mathilde Rocanati Auditorium)
April 14 The Israel Piano Quartet (Pinhas Salzman, Moshe Marzli, Abraham Borenstein, Shlomo Bregman) with David Bregman (Doublebass), Schumann (Piano Quartet in B flat), Schubert ("Trout" Quintet Op. 114)
8:30 p.m.
Tues. (Mally Kaufmann Hall)
April 17 Hansa Schapira - piano
8:30 p.m. Bach (3 Preludes and Fugues), Mozart (Sonata K. 331) Schubert (Sonata in A major, Op. 120), Debussy (Preludes - First Book)

THE CONCERT FOR TWO HARPS, scheduled on April 19 has been cancelled. Refund of tickets at the box office of the Tel Aviv Museum.

The concerts are organized in cooperation with the Culture, Youth and Sports Department of the Tel Aviv Municipality.
TICKETS FOR EVENTS
Available at the Museum ticket office and for concerts also at 118 Rehov Dizengoff.
VISITING HOURS (both buildings)
Sunday, Monday, Wednesday, Thursday: 10 a.m.-1 p.m.; 4 p.m.-7 p.m.
Tuesday: 10 a.m.-1 p.m.; 4 p.m.-10 p.m.
Friday: 10 a.m.-2 p.m.; Saturday: 8 a.m.-10 p.m.

HOLIDAY on ICE

ENCOUNTER GROUPS
Dance, guitar, biographical, song (guitar) and weekend group. Also singles and song group.
Open: 10 a.m.-1 p.m.; 4-7 p.m.
Dance Centre, P.O. Box 808, Ramat Gan. Tel. 03-557555

WINGOFF GALLERY
EXHIBITION
Dance and Water Colours of ANNE WAINBERG (London)
April 14-19, 10 a.m.-1 p.m.; 5-8 p.m.
18 Rehov Dizengoff, Tel Aviv, Tel. 25551.

MONTHS GOING ABOARD
THIS SUMMER
Ideal solution for parents of children - an enjoyable holiday which is also educational, a quality holiday camp
HOD HACARMEL
Children's Holiday Camp for the management of Yehuda and Shlomo ALON
18 Rehov Dizengoff, Tel Aviv, Tel. 25551, Haifa. Additional information sheet sent to all enquirers.

PASSOVER SEDER
To be held at the
Ramat-Tel Aviv Hotel
April 16 and 17, 1978
conducted by
Hansel Avidor Hachosen and
Mikha Greenblatt
Chief Cantor
of the Tel Aviv Synagogue
with selected choir
directed by
I. GREENBLATT
Special performance:
EDMUND RICHMOND
Director: Hansel Avidor Hachosen
Ramat-Tel Aviv, Tel. 45111.

THE YUVAL TRIO
(JONATHAN ZAK, URI PIANKA SIMCA HELED)
PROGRAMME:
Haydn: Piano Trio in D minor Hob XXIII
Ravel: Piano Trio in A minor
Dvorak: Piano Trio in F minor Op. 65
A limited number of tickets at the box office on the evening of the concert.

THE YUVAL TRIO
(JONATHAN ZAK, URI PIANKA SIMCA HELED)
PROGRAMME:
Haydn: Piano Trio in D minor Hob XXIII
Ravel: Piano Trio in A minor
Dvorak: Piano Trio in F minor Op. 65
A limited number of tickets at the box office on the evening of the concert.

THE YUVAL TRIO
(JONATHAN ZAK, URI PIANKA SIMCA HELED)
PROGRAMME:
Haydn: Piano Trio in D minor Hob XXIII
Ravel: Piano Trio in A minor
Dvorak: Piano Trio in F minor Op. 65
A limited number of tickets at the box office on the evening of the concert.

THE YUVAL TRIO
(JONATHAN ZAK, URI PIANKA SIMCA HELED)
PROGRAMME:
Haydn: Piano Trio in D minor Hob XXIII
Ravel: Piano Trio in A minor
Dvorak: Piano Trio in F minor Op. 65
A limited number of tickets at the box office on the evening of the concert.

THE YUVAL TRIO
(JONATHAN ZAK, URI PIANKA SIMCA HELED)
PROGRAMME:
Haydn: Piano Trio in D minor Hob XXIII
Ravel: Piano Trio in A minor
Dvorak: Piano Trio in F minor Op. 65
A limited number of tickets at the box office on the evening of the concert.

THE YUVAL TRIO
(JONATHAN ZAK, URI PIANKA SIMCA HELED)
PROGRAMME:
Haydn: Piano Trio in D minor Hob XXIII
Ravel: Piano Trio in A minor
Dvorak: Piano Trio in F minor Op. 65
A limited number of tickets at the box office on the evening of the concert.

THE YUVAL TRIO
(JONATHAN ZAK, URI PIANKA SIMCA HELED)
PROGRAMME:
Haydn: Piano Trio in D minor Hob XXIII
Ravel: Piano Trio in A minor
Dvorak: Piano Trio in F minor Op. 65
A limited number of tickets at the box office on the evening of the concert.

THE YUVAL TRIO
(JONATHAN ZAK, URI PIANKA SIMCA HELED)
PROGRAMME:
Haydn: Piano Trio in D minor Hob XXIII
Ravel: Piano Trio in A minor
Dvorak: Piano Trio in F minor Op. 65
A limited number of tickets at the box office on the evening of the concert.

HOTEL RESERVATIONS ALL OVER ISRAEL
No additional fees
Tel Aviv: 28 Gordon St.
Phone 222042
Ramat Gan: Hamaagel St.
Phone 721789

SPRING EXHIBITION

AT MUSEUM HAARETZ, TEL AVIV
RAMAT AVIV

Glass Museum
European glass, from the Renaissance to the 19th century.

Ceramics Museum
Ornaments, Form and Colour in Pottery - Amnon Israeli.

Kadman Numismatic Museum
Jewish Mint-Masters in Mediaeval Europe

Visiting Hours
Sun., Mon., Tues., Thurs. 10 a.m. - 5 p.m.
Wed. 10 a.m. - 3 p.m.
Fri. 10 a.m. - 1 p.m.
Sat. and Holidays 10 a.m. - 2 p.m.

HAIFA CHAMBER MUSIC SOCIETY
Saturday, April 14, 1978 at 8:30 p.m. sharp.
THE YUVAL TRIO
(JONATHAN ZAK, URI PIANKA SIMCA HELED)
PROGRAMME:
Haydn: Piano Trio in D minor Hob XXIII
Ravel: Piano Trio in A minor
Dvorak: Piano Trio in F minor Op. 65
A limited number of tickets at the box office on the evening of the concert.

JERUSALEM THEATRE
Sat., April 14, 8:30 p.m.
DISCUSSION ON THE LITERATURE OF 1948
With the participation of the writers and dramatists of the period. (Televised for broadcasting on Day of Independence.)
Tues., April 17, 8:30 p.m.
CONCERT - THE ISRAEL BROADCASTING ORCHESTRA
Conductor: Abraham Kaplan, with the participation of Choir and Soloists. Works of Bach and Prokofiev.
Wed., April 18, 8:30 p.m.
TO CATCH A THIEF
By the Habimah National Theatre
Thurs., April 19, 10 a.m. and 12:30 p.m.
BOOBATION '78 of Givat Chaim
Two special shows for children
Tickets: Theatre Box Office (57167) and Ticket office PUBLIC TRANSPORT - BUS 15

Israel Theatres

Haifa Municipal Theatre	The Cameri Theatre	Habimah
FRANCOIS BERRAVENT AND FAURE by Daniel Horvitz after Y. H. Brenner Director: Oded Koller Haifa Sat., April 14, 8 p.m. Sun., April 15, 2 p.m. Tel Aviv Sat., April 14, 8 p.m. Sun., April 15, 2 p.m.	THEY'LL COME TOMORROW Tel Aviv Sat., April 14, 8 p.m. Sun., April 15, 2 p.m. EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON NABARNOUS Last 8 Tel Aviv performances Tel Aviv Wed., April 18, 8 p.m. CRIME AND PUNISHMENT Last performance Haifa Wed., April 18, 8 p.m. STAGE 3 STACHE QUO Tel Aviv, Cameri Wed., April 18, 8 p.m. Thurs., April 19, 8 p.m. Haifa, Shavit Sat., April 14, 8 p.m. Tel Aviv, Tivnia Wed., April 18, 8 p.m. Cameri Theatre performances JACOBI AND LEIDENHART (temporary name) Tel Aviv Thurs., April 19, 8 p.m. Haifa Tues., April 17, 8 p.m.	A DOG'S WILL Last Performance Tel Aviv, Large Hall Sat., April 14, 8:30 p.m. CATCH A THIEF Tel Aviv, Large Hall Sun., April 15, 8:30 p.m. Tues., April 17, 8:30 p.m. Wed., April 18, 8:30 p.m. ASPEN PAPERS Tel Aviv, Small Hall Sat., April 14, 8:30 p.m. Wed., April 18, 8:30 p.m. EVERYTHING IN THE GARDEN Tel Aviv, Small Hall Sun., April 15, 8:30 p.m. Tues., April 17, 8:30 p.m. Habimah TO DIE OF LAUGHTER OR LOVE OF THE MANGMAN Tonight, April 14, 8:30 p.m. Sat., April 14, 8:30 p.m. Box Office Tel. 243124, Tel Aviv

EIN GEV FESTIVAL

PASSOVER 1973
at the "Kinneroth" Esco Music Center

Tuesday, April 17, 1978	Festive Opening Night The Kibbutz in Song and Dance
Wednesday, April 18, 1978	The Israel Broadcasting Symphony Orchestra ABRAHAM KAPLAN, Conductor VADE MICHAEL MAYSKY, Cello GEROME BARRY, Baritone The Chorus of the Jerusalem Academy of Music STANLEY SPERBER, Director ALL BLOCH PROGRAMME: Shlomo, Rhapsody for Cello and Orchestra "Sacred Service"
Thursday, April 19, 1978	The Israel Philharmonic Orchestra ISTVAN KERTESZ - Conductor Soloists: CHAIM TAUB - Violin, DANIEL BENJAMINI - Viola Works by Mozart, Britten, Dvorak
Friday, April 20, 1978	Trio Hagashashim of Israel Hagashashim Festival
Saturday, April 21, 1978	The Bat-Sheva Dance Company CIRCLES Choreography: Rina Schenfeld EBONY CONCERTO Choreography: John Cranke AFTER EDEN Choreography: John Butler DIVERTISSEMENT Choreography: William Louthier
Sunday, April 22, 1978	Festival Strings Lucerne RUDOLF BAUMGARTNER, Conductor Works by Telemann, Fachelbel, J.S. Bach, Mendelssohn, Haller, Stravinsky
Monday, April 23, 1978	I.D.F. Entertainment Groups and Orchestra Parade Programme subject to change All performances start at 9 p.m. Tickets: Tel Aviv: Union, 118 Rehov Dizengoff Haifa: Garbar, Central Carmel and Macrahi Box Office. 20 Rehov Herzl Tiberias: Shavit Kinnereth Co. and Eshadif Agency Tickets for organized tours: at all Egged Tours offices. Reservations: Kinneroth, Post, Ein Gev (Tel. 087-55102). Price of ticket: IL5.75.

